JUKE

· AUSTRALIA'S · MUSIC · WEEKLY ·

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PRINCE

`LOVESEXY´ PREVIEWED, P.18

- NEW ORDER
- MICHAEL HUTCHENCE
- THE WHO
- ANIMAL LIB
- ANDY WARHOL
- JIMMY BARNES
- BACHELORS FROM PRAGUE

JUKE/YAMAHA UPDATE

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A STEVIE NICKS VIDEO

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★ S/H Cort Steinberger Headless	799	499
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★ Fender 100W 2 x 12 Combo	1499	999
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★ Yamaha FB01 Tone Generator	799	399
★ Ensoniq ES01 Synth	2995	1995
★ Akai AX60 Synth	1799	699
★ Akai X700 Sampling K/brd	1999	1099
★ Akai MPX820 Midi Mixer	3999	1999
★ Akai S612 Sampler with MD280 drive	1349	499

SEQUENCERS

	SWAS	SNOW
★ Yamaha QX21 2 Track	795	395
★ Yamaha QX5 8 Track	1195	495

FOUR TRACKS

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★ Fostex X30	999	599
★ Fostex 160	1432	995
★ Fostex 260	2130	1595
★ Tascam Porta 05	735	599
★ Tascam Porta 01	953	799
★ Tascam Porta 02	1246	899
★ Yamaha MTIIX Now in stock!!!		995

DRUMS

	SWAS	SNOW
★ Yamaha (5322) 5 piece kits	1899	1099
★ Gretskch Blackhawke 5 piece kits	1295	895
★ Mirage 5 piece kits	699	499
★ Mirage 4 piece kits	499	399

EX HIRE STOCK

P.A.

	SWAS	SNOW
Yamaha SH115H 2 way bin one only	1795	795
Yamaha EMX200 50W Mixer with road case	4695	2395
Session 112H 100W 2 way bins	269ea	179ea
Session SBEF 20W 2 way bins	899ea	450ea
Marshall 200W Power Amp	899	499

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ADELAIDE
170 Sturt St.
(08) 212 7833

HOBART
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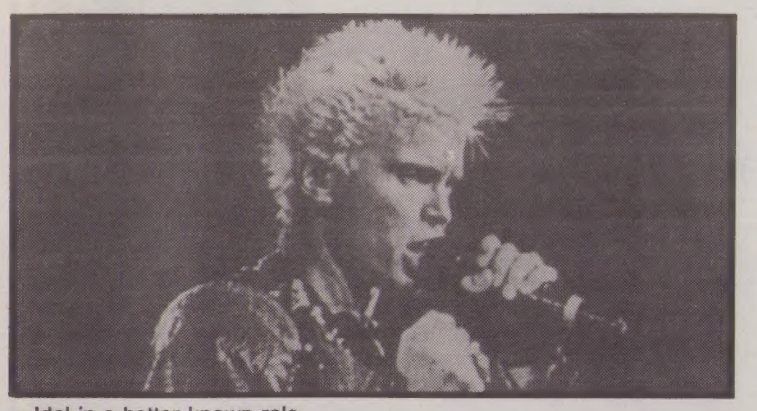
AND NOW A MOVIE IDOL . . .



• Idol in a better known role

Billy Idol has finally signed for his long-awaited film debut in *The Harley Boys,* which goes into production in Hollywood in July.

Idol is in pretty good company, too. He'll be joined in the film by Dave Vanian, lead singer of The Damned, and Ultravox drummer Warren Cann.

The film, in which Idol will play the leader of an outlawed motorbike gang, will be produced by Lori Levine, who predicts it'll turn Idol into a movie megastar.

Idol is to be paid the not-inconsiderable fee of $1.23 million for his first film role.

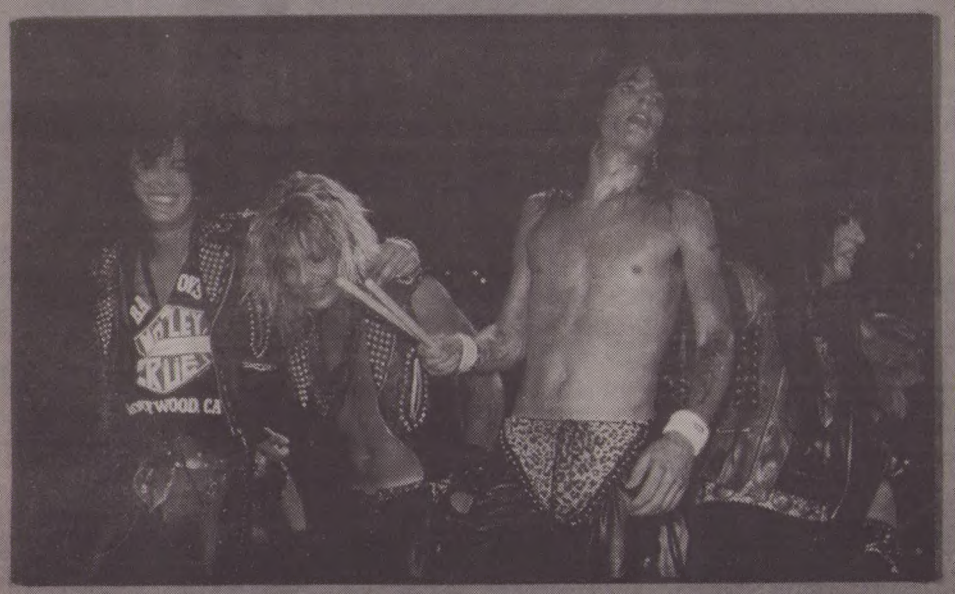
Idol was to have made his debut in a film called *King Death,* which he was attempting to finance himself, but it was scrapped when a director couldn't be found.

"It was about assassinating a video star," Idol says. "I still intend to make it one day."

Idol says he would ultimately like to make a movie with Australian director George Miller, the man behind the *Mad Max* epics.

— DULCIE JEAN

CRUE SUED?



Motley Crue are being sued for $2.6 million for allegedly injuring fans at one of their shows with fireworks.

One youth lost an eye and the other suffered a split lip from what they claim were rockets that flew off the stage into the crowd during the concert at Huntsville, Alabama in 1985.

When the trial opened last week, Motley Crue lawyers told the court that fireworks had been used during the spectacular stage show but that no explosives were powerful enough to send objects — ie fireworks — into the air.

Robert Miller, now 15, lost his right eye and is seeking $2.2 million in damages.

David Wright, now 19, is seeking a further $400,000 for his damaged mouth.

The case was delayed for several weeks after local judicial authorities had great difficulty finding jurors prepared to hear the case. At least ten prospective jurors said they hated rock'n'roll. Two others were excused on religious grounds.

Pulse

SPANDAU'S VILLAINS

Spandau Ballet's Gary and Martin Kemp are to play much-loved East End villains, the Kray Twins, in a major new British film.

The brothers, who both studied acting at the prestigious Anna Scher Theatre, were originally approach to play the roles two years ago when former Who singer Roger Daltrey planned to produce the flick.

They have now been signed up by the aptly-named Fugitive Films which has secured financial backing for the moving. Filming, which is due to last two months, starts in September.

The film charts the rise and fall of notorious gangland leaders Ron and Reggie Kray who controlled London's East End underworld in the 1950s. Both are now serving 30-year sentences.

• Gary (L) and Martin Kemp

WINNING BY A WARBLE

Can you sing?

The Australian Singing Competition (not to be confused with our own mega-Juke/Yamaha Rock band event) aims to find young, talented singers from Australia and New Zealand and give them fame and fortune!

The 'Contemporary' section of the competition is for singers of pop, rock, jazz, folk and country music. With a $20,000 cash prize and a number of valuable secondary prizes, the competition is considered the richest and most prestigious event of its kind in Australia.

All amateur and professional singers living in Australia or New Zealand can enter the Singing Competition, if they will be under 26 years of age on June 23, 1988 and preferably, over 17.

Sponsored by Grace Brothers, the competition is now in is third year and provides a credible springboard for Australian singers.

Jodie Gillies, who won the inaugural competition, has been in constant demand and is currently starring in the Australian production of the hit musical *Les Miserables.*

Entry forms and/or further information on the competition, may be obtained by writing to Roland Gridiger, (Australian Singing Competition), PO Box E325, St James, Sydney 2000, or phone (02) 231 4888. Forms can also be picked up from any Grace Brothers or Myers stores.

Entries close, July 1 and finals for the competition will be held at the Regent, Sydney on September 29.

O'KEEFE: TEN YEARS ON

October 6 this year will mark the tenth anniversary of Johnny O'Keefe's death and as a tribute, a one hour documentary is currently being made, featuring rare and exclusive interviews and footage, which give a great insight into the man some call "the father of Australian rock".

Melbourne's Australasian Television Productions ae handling production of the docco, on behalf of the O'Keefe family, who instigated the project as a tribute to the singer, rather than as a commercial venture.

The program will feature short interviews with celebrities who worked with O'Keefe, along with people still in the industry, who were influenced by him. There will also be an exclusive interview with O'Keefe's first wife, who has said very little about the singer publicly, in the past.

Robert D'Mech, the program's producer said that the most important aspect of the docco, was the full involvement of the O'Keefe family.

"The family have been involved from start to finish. Unlike projects of the past, where they had no input", he said. "This makes it a very important project as we can get closer to the real Johnny O'Keefe than ever before".

SCORPIONS RUSSIAN DOCO

German heavy metal band Scorpions' recent visit to Russia was filmed by a documentary crew, and will be released either as a TV special or a home video.

The Scorpions became the second HM band to play the USSR, following Uriah Heep.

The band sold 120,000 tickets for eight shows in Leningrad. Since the tour, they dispel the stories that the country is grey and boring.

According to guitarist Mathias Jab "Leningrad and Moscow are beautiful cities, Moscow is as lovely as Paris."

Jab recounted their Russian adventures to one magazine: "We played the first big rock shows with large crowds allowed down by the stage, with the kids allowed to buy tickets.

"It turned out that they all knew and songs and sang along, although it's very hard for them to get the records, it's all done on the black market. They even take photographs of *pages* of Western magazines to sell to other fans!

"They're also not really aware of encores. We walked off, and everyone turned to go home! They soon came back when we started again, though."

Leaving the gigs was frightening too, Jab says, with fans jumping over and in front of the band's car and refusing to move. Finally, the band had to give away T-shirts and records to get them to disperse.

During one of the songs, The Scorpions recorded live a track called "Living For Tomorrow" which didn't make it on to the new *Savage Amusement* LP.

The band is currently on the Van Halen/Dokken/Kingdom Come 'Monsters Of Rock' package that will see them play to two million in the States.

After that, they do another round of the US as headliners, heading for Europe and the UK through September to December, and a return visit to Moscow.

Australia seems to have missed out, yet again.

WHITE ACROSS THE BORDER IN JUNE . . .

Melbourne's White Cross will visit Sydney for three dates in June.

The band's latest single "Don't Break Their Hearts/Lonely Man", is due out soon, while an LP, featuring a collaboration between White Cross and X's Steve Lucas — called *Bought And Sold* — is due out in 'about a month' according to Rampant Records.

White Cross are expecting to tie up negotiations for a deal with Sydney's Mighty Boy label, during the tour. The band's follow-up LP to *Bought And Sold* will be released through Mighty Boy.

Melbourne and Sydney dates for the June White Cross tour are:

Sydney

Friday, June 3 — Cambridge Hotel, Newcastle

Saturday, June 4 — The Lansdowne Hotel

Sunday, June 5 — Kardomah Cafe

Melbourne

Friday, June 10 — Highbridge Hotel

Friday, June 17 — Highbridge Hotel

BARBED WIRES

Edited by **CHRISTIE ELIEZER**

Showing the finer points of golf on the weekend at Melbourne radio 3XY's Celebrity Golf match were Richard Stubbs (3XY) Jonathan Coleman (Saturday Morning Live) and Jennifer Keyte (Channel 7).

Jimmy Barnes was warned for allegedly using obscene language during a show in Geraldton (WA) after he got annoyed when cops turned down the volume during his encore. The cops in turn had told Barnes the concert was not to go past 10.35pm . . . but because of the encore, Barnes and the band played on, leading to the volume turn down, and Barnes allegedly dropping a few four letter words.

• **Cheap Trick** guitarist **Rick Nielsen's** five necked Hamer guitar, with which he astounded Australian audiences with on the band's recent tour, has gone missing on its flight from Australia to Switzerland, where the band appeared at the Montreaux pop festival. Rick's publicly appealed for its return, especially as the axe is worth $50,000.

• **Steve Stevens,** former guitarist with **Billy Idol,** has apparently abandoned his plans to form **The Project** with **Billy Seehan** and drummer **Tommy Pryce.** Instead he's in New York working on a new band called **Atomic Playboys** with Pryce and bassist **Kassim Sultan (ex-Utopia)** and looking for an '80s equivalent of **Paul Rodgers.**

• **Pet Shop Boys** finally set to make their live debut this week — at a star-studded show in London protesting Clause 28, by which the British Government is trying to restrict homosexuality.

• **Carolyn Franklin,** one of Aretha's sisters has died aged 43 from cancer. A singer who made many fine records in her own right, she co-wrote Aretha's massive 1973 hit "Angel", she and sister **Erma** appear on Aretha's current *One Lord One Faith One Baptism* set.

• **Joe Cammilleri** celebrated his 40th birthday with a party for about 100 friends with a star-studded band that included nearly all the musicians he's played with. Highlights of the evening — a near reunion of the **Falcons** and **Wilbur Wilde** and **Paul Gabrowski** jamming on "Send In The Clowns".

• **Taking a Journey to the bay:** fresh from the success of his "Dock Of The Bay", **Michael Bolton** has put a band together to go on the road in the States.

The band consists of two **ex-Journey** members — keyboardsplayer **Jonathan Cain** and bassist **Ross Valory.** Jonathan has asked his brother **Muggs** to come in on drums, while other members are **Rolf Hartley** on second keyboards, **Stef Burnbaum** on guitar and **Dan Hull** on sax.

Bolton's band tours through the States over the next few months supporting **Heart.**

• Didja know that the Swans Brewery toon ("they said you'd never make it, but you finally came through") was written by expat **Max Merritt.** The latter has been touring through the clubs with fellow veteran **Brian Cadd.**

• After sacking his entire band for being "too wimpy", **John Justin** is recording a fresh batch of demos in Melbourne, and looking around for new members for a "tougher and more guitar-oriented" outfit.

Meantime, bassist **Tony Featherstone** was spotted in London . . .where he's working in a toy shop in a clown's outfit!

Also spotted o/s, this time in Paris, was one time Wreckery saxplayer/organist **Charlie Tod.** Wreckery are about to release their farewell LP *Laying Down Law.* While **Hugo Race** is about to release his solo LP, bassist **Nick Barker** is gigging around Melbourne with his band **The Reptiles,** and guitarist **Edward Clayton-Jones** has moved to Sydney to be with his lady, actress **Saskia Post.**

• **Status Quo come up with a new idea? shock:** for their next European tour, boogie-on-down-chappies **Quo** are introducing an acoustic set. Can you imagine "Down Down" (or "Dahn Dahn") done on acoustic guitar?

• Latest absurd stipulation from **Prince** — that the only interviews he'll do are with journalists the same height as him! Not an inch shorter or taller.

As irritating as this sounds, the Right Royal Twerp's *Lovesexy* is causing such gushing reaction overseas that journos are rumoured to be making appointments with their doctors to get their shinbones surgically shortened . . .

• **David Bowie** spotted wandering through London's Convent Gardens market with "confidante" **Coco Schwab** . . . when a groupie of Japanese schoolgirl tourists spotted him. They crashed over barrows to get to Our Hero, who shoved a couple of the screamers out of the way and hot-footed it down the street, followed closely by a much-panting Coco.

• Is it really true that **Douglas Hart** of **Jesus & Mary Chain** hasn't washed his hair for two years. Poooohhh!

• So how come the **Rolling Stones** didn't get back together, as planned, for the Atlantic 40th birthday bash in New York last week?

Mick and **Keith** had, in fact, agreed to bury their differences and play together for that show at least. Realising that there was going to be a lot of heavy competition on that night, Keith insisted the five should rehearse for a full three weeks before getting out there and blowing the other acts off the stage.

Mick baulked, said he was too busy, and that a weekend's rehearsals should do it. Keith got p'off, told him to drop dead and- . . . well, you know the rest.

• **George Harrison** plays the janitor in a movie called *Checking Out.* George was chosen for the role by the film's producer . . . who was, ahem, George Harrison!

• Melbourne's **Separate Tables,** whose "Change My Sex" is getting good airplay in the clubs, are currently in the studios putting the finishing touches to their debut LP. They're working with producers **Ross Fraser** and **Doug Brady,** the chaps behind **John Farnham's** re-emergence, and no doubt hoping that Whispering's gold rubs off on them.

• Despite his big success, **Tim Simenon** aka **Bomb The Bass,** continues to be a $120 a week waiter at a swish Japanese restaurant in London.

"One day all this pop thing may disappear and then I'll be back behind the sink" he chortles.

This column fondly remembers **Thunderclap Newman** who, in the late '60s when his "Something In The Air" was No 1 around the world, insisted he wouldn't give up his day job as a postman because he didn't think he'd last in pop.

He was right . . . after than one hit, he was back to delivering the post and having his ankles attacked by love-sick poodles.

• Following on from his autobiography *Moonwalker,* **Michael Jackson** looks like turning the book (reviewed here last week) into a movie.

When his tour went through Dallas, Jackson slipped into the Justin Boot Factory and picked up a couple of cowboy boots worth $1,000. He was flicking through his wallet when the manager of the factory started grovelling and said "no, no Mister Jackson, we're so honoured to have you here you can *have* them."

Michael's doe-eyes then fell on a display of "a revolutionary new trend in boots, the shoe boot" (according to the manufacturers). It's a shoe which looks like a boot but goes only four inches up the calf . . . which of course Justins didn't want to be paid for, again, but begged to give Jackson a pair.

• Sydney's **Plunderers** rejoined by original drummer **Peter Pillage.**

• We don't normally plug other publications, but this week we take our hats and toupees off to Queensland's satire mag *Cane Toad Times* which, in the midst of the state's highly entertaining Fitzgerald Inquiry into corruption, has struck gold by rushing out T-shirts with the proud emblem *Tony Fitzgerald Fan Club.*

According to the paper's editor, the club was set up to public demand ("Tony Fitzgerald has become the thinking person's sex symbol") and the $15 T-shirts are moving like the proverbial hot cakes.

• Nice to see one showbiz marriage that doesn't become a publicity seeking media blitz. When blonde bombshell **Patsy Kenit** and Big **Audio Dynamite's Dan Donovan** tied the knot recently in London, it was kept so secret that none of their bands knew about it, nor did their parents.

• Is the world ready for cover versions of old **Coloured Balls** songs? Geelong band **Bored** have just covered "Human Being" on their mini-LP coming out shortly through the Melbourne-based Grown Up Wrong.

Also coming out on the label is a live LP from 1978 by Sydney's **Survivors,** the old band of **New Christs' Jim Dickson.**

• **Ringo Starr singing backup vocals on son Zak's** debut solo LP.

• **Sylvester Stallone** will receive $25 million for *Rocky IV.*

• **Red Hot Chili** Peppers posing nude for photos in front of the Lincoln Institute got nicked for "disturbing the peace" and "desecrating a public monument."

• **Radiators** locked away in a secluded farm somewhere in NSW scribbling songs for their next LP.

• This is the sort of thing that'd convert you to heavy metal. **Alpha Blondy,** reggae singer from the Ivory Coast, was booked to play three shows at Paris's Zenith Club, for a fee of $35,000 per night.

On the first night, just minutes before show-time, he demanded the cash upfront. He then insisted on going back to his hotel room and counting the money, dollar by dollar. That resulted in the show starting off two hours late.

The next night, he refused to play and instead called a press conference where he announced that "World War III has started, and I'm never going to play again".

• Despite reports in other mags that **John Cougar Mellencamp** will not tour again for four years, there's talk Mellencamp and band could return here for rematch dates later this year.

• **Mooted plan that's yet to be confirmed: Marc Hunter, Richard Clapton** and **Sharon O'Neill** on tour together with one star-studded band.

• **Devo** look like beginning a world tour in July. They're now looked after by **Dee Anthony,** the man who took **Peter Frampton** to heights in the late '70s.

• **Billy Idol** reportedly turned down big bucks from Sony to film a commercial for Japanese TV.

• **Crowded House's** *Temple Of Low Men* set for simultaneous worldwide release on July 6.

• **Rick Astley's** "Never Gonna Give You Up" is the second longest running hit in the Oz Top 40 in the '80s, after spending 29 weeks. It's bettered by **Bruce Springsteen's** "Dancing In The Dark" which spent 33 weeks.

The longest running single of all-time in the Oz Top 40? **The Beatles'** "She Loves You" which spent 40 weeks, in 1963/4.

• **The Stupids** blew out a London date — because **Ed Shred** had an exam the day after, and he wanted to spend the night packing in some last minute revision!

• Celtic Frost officially confirm that Swiss guitarist **Oliver Amberg** replaces **Ron Marks.** The new lineup go into the studios to record a new LP due out here just before summer.

• **Motley Crue** singer **Vince Neil** reportedly so embarassed that the girl he's about to marry is a professional mud-wrestler that he's offered her $3,000 a month to give it up. She's told him no deal.

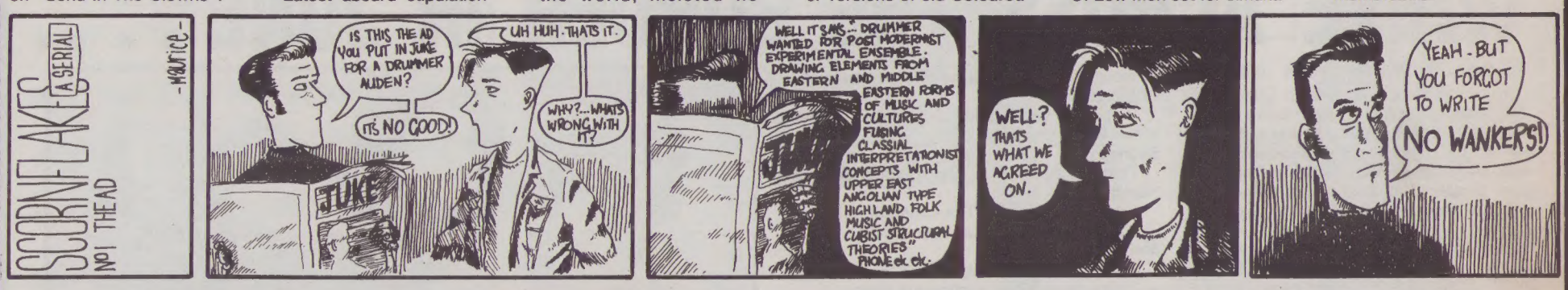
• On **Ry Cooder's** upcoming British tour, Cooder specifies in the tickets that no smoking will be allowed in the venue.

• Tatoo on **Cher's** rear end reads *"Property of New York Hell's Angels".*

• Melbourne's **No** have inked with Au Go Go.

• A Sydney guitar dealer is sitting on a potential goldmine — a 1964 Stratocaster probably belonging to the legendary **Jimi Hendrix. John Raggett** bought the instrument from a Western Suburbs axe enthusiast for $3,000 earlier this year and put it on the market for $3,900. One of his guitar students then told him it was worth $40,000, if it could be proven to be a Hendrix model. Only three former Hendrix guitars have been authenticated — two are in the Dallas Hard Rock Cafe, the third is owned by **Frank Zappa.** An investigation by US magazine *Guitar World* couldn't confirm the '64 Strat had belonged to Hendrix. The axe — serial No. L39720 is locked away in Raggett's Bondi Junction shop with his Hendrix memorabilia.

Todd Hunter (Dragon) Johanna Piggott (Scribble) and Colin Hay at the APRA awards in Sydney (pic by Tony Mott)


SCORNFLAKES A SERIAL
No1 THE AD
-MAURICE-
IS THIS THE AD YOU PUT IN JUKE FOR A DRUMMER AUDEN?
UH HUH - THATS IT.
IT'S NO GOOD!
WHY?... WHATS WRONG WITH IT?
JUKE
WELL IT SAYS... DRUMMER WANTED FOR POST MODERNIST EXPERIMENTAL ENSEMBLE. DRAWING ELEMENTS FROM EASTERN AND MIDDLE EASTERN FORMS OF MUSIC AND CULTURES FUSING CLASSIAL INTERPRETATIONIST CONCEPTS WITH UPPER EAST ANGOLIAN TYPE HIGH LAND FOLK MUSIC AND CUBIST STRUCTURAL THEORIES" PHONE etc etc.
WELL? THATS WHAT WE AGREED ON.
YEAH - BUT YOU FORGOT TO WRITE NO WANKERS!

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Simple Minds; Aleister Crowley

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HI, HI, AMERICAN PIE!

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*ANYTHING FOR YOU* (Epic 34-07769)	Gloria Estefan and Miami Sound Machine	1	11
2	*ONE MORE TRY* (Columbia 38 07773)	George Michael	6	6
3	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	2	19
4	*SHATTERED DREAMS* (Virgin 7-99383)	Johnny Hates Jazz	9	10
5	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	8	13
6	*ANGEL* (Geffen 7-28249)	Aerosmith	3	17
7	*ALWAYS ON MY MIND* (EMI-Manhattan B 50123)	Pet Shop Boys	7	9
8	*PINK CADILLAC* (EMI-Manhattan B-50117)	Natalie Cole	5	12
10	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	10	
12	*TWO OCCASIONS* (Solar/Capitol 70015)	The Deele	13	
13	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Daryl Hall John Oates	19	
14	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell featuring Joe Esposito	18	15
15	*TOGETHER FOREVER* (RCA 8319-7-R)	Rick Astley	22	6
16	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	4	13
17	*PROVE YOUR LOVE* (Arista AS1 9676)	Taylor Dayne	12	
18	*DREAMING* (Virgin/A & M AM 3002)	Orchestral Manoeuvres In The Dark	21	
19	*FOOLISH BEAT* (Atlantic 7-89109)	Debbie Gibson	27	5
20	*CIRCLE IN THE SAND* (MCA MCA-53308)	Belinda Carlisle	30	6
21	*MAKE IT REAL* (MCA MCA-53311)	The Jets	32	5
22	*WE ALL SLEEP ALONE* (Geffen 7-27986)	Cher	26	7
23	*GET OUTTA MY DREAMS, GET INTO MY CAR* (Jive/Arista 9678)	Billy Ocean	15	15
24	*STRANGE BUT TRUE* (Reprise 7-27998-A)	Times Two	28	11
25	*THE VALLEY ROAD* (MCA MCA-53185)	Bruce Hornsby & The Range	35	4
27	*DEVIL INSIDE* (Atlantic 7-89144)	INXS	16	15
29	*DIRTY DIANA* (Epic 34-07644)	Michael Jackson	42	3
30	*MY GIRL* (Capitol B-44124)	Suavé	31	10
31	*KISS ME DEADLY* (Dreamland/RCA 6866-7)	Lita Ford	38	8
32	*I STILL BELIEVE* (MCA MCA-53288)	Brenda K. Starr	37	8
33	*I'M STILL SEARCHING* (EMI-Manhattan B-50116)	Glass Tiger	34	7
34	*NIGHTTIME* (Virgin 99350)	Pretty Poison	36	8
35	*ONE GOOD REASON* (Chrysalis VS4 43204)	Paul Carrack	33	4
36	*WHEN WE KISS* (Synthicide/Enigma B-75018)	Bardeux	40	7
37	*THE FLAME* (Epic 34-07745)	Cheap Trick	41	7
38	*NOTHIN' BUT A GOOD TIME* (Cypress/Atlantic 7-89172)	Poison	44	5
40	*BEDS ARE BURNING* (Columbia 38-07433)	Midnight Oil	43	8
42	*UNDER THE MILKY WAY* (Arista AS1-9673)	The Church	47	7
44	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	24	16
45	*ROCKET 2 U* (MCA MCA-53254)	The Jets	29	18
46	*POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 296-7)	Def Leppard	57	4
47	*I SAW HIM STANDING THERE* (MCA MCA-53285)	Tiffany	25	12
48	*ONE STEP UP* (Columbia 38-07726)	Bruce Springsteen	23	13
49	*MERCEDES BOY* (MCA 53279)	Pebbles	66	3
51	*NEW SENSATION* (Atlantic 7-89080)	INXS	71	2
53	*NEVER GONNA GIVE YOU UP* (RCA 5347-7-RAA)	Rick Astley	48	23
54	*I WISH I HAD A GIRL* (CBS Associated/CBS ZS4 07720)	Henry Lee Summer	49	15
55	*PROMISE ME* (Fever/Sutra 1917)	The Cover Girls	56	8
56	*LOST IN YOU* (Warner Bros. 7-27927)	Rod Stewart	67	3
57	*PAMELA* (Columbia 38 07715)	Toto	50	14
58	*ENDLESS SUMMER NIGHTS* (EMI/Manhattan B-50113)	Richard Marx	52	18
59	*TAKE IT WHILE IT'S HOT* (Atco 7-99352)	Sweet Sensation	60	7
60	*SUPERSONIC* (Ruthless/Atlantic 7-99328)	J. J. Fad	69	4
61	*RUSH HOUR* (EMI- Manhatten B-50118)	Jane Wiedlin	70	3
	HANDS TO HEAVEN (A&M 2991)	Breathe	72	3
64	*I SHOULD BE SO LUCKY* (Geffen 7-27922)	Kylie Minogue	73	2
66	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	53	18
67	*(SITTIN' ON) THE DOCK OF THE BAY* (Columbia 38-07680)	Michael Bolton	65	18
		Sade	77	2
70	*BREAKAWAY* (A & M AM-3014)	Big Pig	59	9
72	*YOU DON'T KNOW* (Virgin 7-99405)	Scarlett & Black	61	17
73	*TROUBLE* (Mercury 870 154-7)	Nia Peeples	78	3
74	*MOST OF ALL* (MCA MCA-53258)	Jody Watley	76	4
75	*LOVE STRUCK* (A & M AM-3020)	Jesse Johnson	75	5
76	*BLUE MONDAY 1988* (Qwest/Warner Bros. 7-27979)	New Order	80	2
77	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	81	3
		Johnny Kemp	87	2
78	*JUST GOT P*		79	4
	UNDERNEA		DEBUT	
	HOLD ON		82	3
81	*SOMETHI* (Vintertainm		86	2
82	*LOVE CH*		DEBUT	
83	*MAKE ME*		85	2
84	*BEHIND TH*		88	2
85	*FORGIVE*		89	2
86	*ROOTY TO*		90	2
87	*WILD, W*		DEBUT	
88	*TOMOR*		91	2
89	*MY LO*		DEBUT	
	BLACK		DEBUT	
	LIKE TH		84	3
	GET IT		83	2
	BROK		74	5
94	*STAND*		64	10
95	*RITUA*		92	3
96	*LOVE*		93	6
97	*DRE*		94	16
98	*CHE*		62	11
99	*LOVE*		na	
	FATHER FIGURE (Columbia 38-07682)	Michael	95	19

So you've heard your favourite band is "doing well in America", but it's hard to keep track, isn't it! Here's this week's chart from America's *Cashbox* magazine and there's SEVEN Aussie singles in the Top 100!

LED ZEPPED AGAIN!

Led Zeppelin reformed, for only the second time since they disbanded in 1980, last weekend at an all-star concert at New York's Madison Square Garden to mark the 40th anniversary of Atlantic Records.

Robert Plant, Jimmy Page and John Paul Jones were joined by Jason Bonham, son of Bonzo, on drums.

But like their Live Aid reunion, this was a strictly one-off affair. The following day Robert Plant was back on his solo tour of America, where he's playing 20,000 capacity arenas.

And Jimmy Page has already started rehearsing his own band for a solo tour later in the year. He's signed a deal with Geffen and will have an album out in a few months. Robert Plant will sing on a couple of tracks, returning the favour Page did him on *Now And Zen.*

The other major reunion at the Atlantic spectacular was Crosby Stills Nash & Young. While CSN have reunited several times, Neil Young always refused to rejoin until Dave Crosby "cleaned up".

JUKE/YAMAHA ROCK '88

OVER 400 BANDS FOR JUDGEMENT DAY

The Juke/Yamaha Rock '88 competition has attracted more than twice as many bands as last year, with over 400 entries.

The initial adjudication of bands started last week with a cross section from the music industry on the judging panel, including: *Geoff Cox,* Professional Musician and Radio Personality; *Ern Rose,* Managing Director of Fox FM; *Keith Fowler,* Group Creative Director of Fox FM; *Andrew Maher,* Features Writer from Juke Magazine; *Carmel Nunan,* Promotions Manager of WEA International; *Hilary Quinn,* Promotions Manager of Mushroom Music; *Jeff Joseph,* Promotions Manager of Billboard and *Steven Smith* from Yamaha Music, Australia.

The judges are looking at musicianship, interpretation and musical creativity in their selection process for finalists.

During the course of the preliminary audio cassette adjudication, for the purpose of anonymity, the judges are not informed of participating bands or the names or titles of songs being listened to.

The Juke/Yamaha Rock '88 semi-final will present the ten best bands live in concert at Billboard, Melbourne, on Sunday, July 3.

Five bands will then be selected to compete in the Australian Final on Wednesday, August 4, also at Billboard.

Both the semi-final and the Australian final are open to the public and admission is free!

The winning Juke/Yamaha Rock '88 band will be awarded:

★ $5,000 cash
★ $5,000 worth of Yamaha musical equipment
★ $5,000 professionally produced demo recording at Metropolis Audio, Melbourne
★ An all-expenses-paid trip to perform in the Oceania Semi-Final in Hong Kong on September 4
★ And if successful in Hong Kong, an all-expenses-paid trip to perform in the International Final on October 31.

T-SHIRTS $16 SWEATSHIRTS $26

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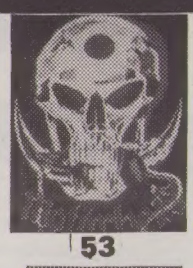
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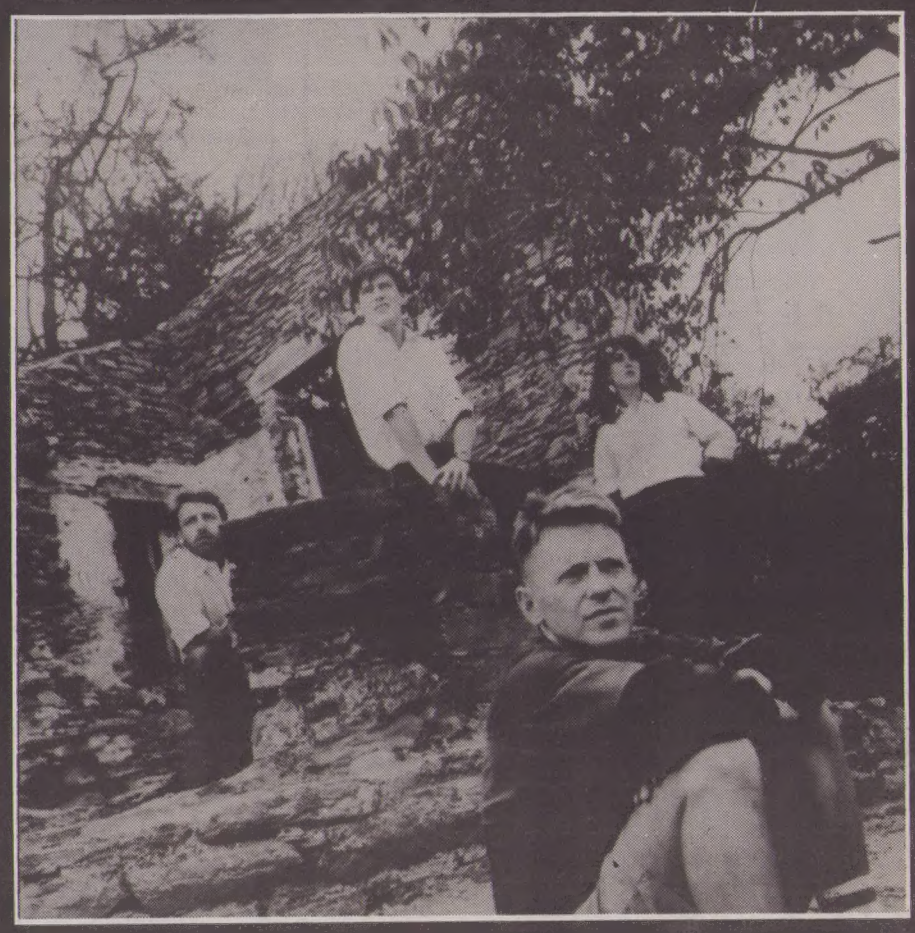


The best selling 12" of all time! Two million sales worldwide! Platinum in Australia! Four years in the Oz Top 200! NEW ORDER and the "Blue Monday" syndrome: the story behind the remix of one of rock's classic singles.

"The initiative came from America, from Quincy Jones and his record company Qwest" says New Order manager Rob Gretton, about the remixed/repackaged "Blue Monday '88".

"It's been remixed for America, he wanted a blacker feel for American radio, the bass sequencer is softer."

Already the new version has gone to No.3 in Britain (at the time of writing) and obviously the folks at Factory Records Australia hope it'll repeat that performance here.

When "Blue Monday" was first released in Australia in '83, it went Top 20 in the AM charts. It had been huge in the clubs and on college radio but mainstream radio at the time had just started to wake up to the British synth-pop sound. Now of course New Order are staple on Australian mainstream, so there should be no reason why "Blue Monday" doesn't repeat its British success.

The new format is released simultaneously on 7", 12", cassette and CD. In the early '80s it was the biggest selling 12" disc, with worldwide sales of over two million.

Gretton — long-time Joy Division/New Order associate — seems unsurprised by the astonishing, renewed British success of the band's '83 release.

"None of us were really *that* interested, because the record's five years old. But no one was against it being remixed. The band did a video for it, and they went in and recorded over-dubs, but Quincy didn't use the re-recorded vocals or drums. The thing is, it had never been a hit in America, and we decided to release the remix here because people would want it and would have to pay the $12 import price.

"The success here I think, is due to a combination of there being a seven inch available for the first time, and better promotion, and because there's a video."

However, true Order addicts will still want the US 12" import; whereas the Australian and British release is backed by 'Beach Buggy', the American features a Quincy Jones remix of 'Touched By The Hand Of God'.

But what about the Sunkist deal, I ask Gretton. It seems strange that a band of New Order's style and status should have agreed to rework 'Blue Monday' for an orange juice advert.

Bassist Peter Hook told *Spin* magazine that "we tried it and it sounded so bad that we couldn't let them have it. We tried singing the changed lyrics and we started rolling around on the floor. They were offering us a fortune but the cringe part was too heavy".

Yet, according to Gretton, Barney *did* 're-sing the vocals . . . I don't think he knew what was happening".

Naturally there's been wild rumours of megabucks, dollars in the seven figure range, being thrown at the band to secure 'Orange Monday'. Gretton, predictably, Quashes these rumours.

"No deal's been done, nothing's actually been confirmed . . . Anyway, now it's been done Sunkist might not use it."

What are the Sunkist lyrics?

"I honestly don't remember . . . and if I did I wouldn't tell you," laughs the Manchester mandarin, "someone rewrote the lyrics but it *wasn't* New Order."

Are they totally crap?

"Well . . . they're certainly very *commercial*."

'Blue Monday' was the watershed for New Order, as they moved surely from the Crem into Clubland.

It saw them step out from the divine shadows of Factory's blackness and away from the spectre of Ian Curtis: it saw them seriously address a dancefloor cluttered with Pigbags and blinded by scientists. Rather than use man-machines to sound space-age and robotic, New Order succeeded in making computerised music emotional, in balancing disturbing technology perfectly against Albrecht's frail human voice.

New Order had cut with their past tidying away their erratic first two years without Curtis into the *New Order 1981-81* 12" mini album. They'd made the break with Joy Div-producer Hannett at 'Everything's Gone Green' in December '81 and then created 'Temptation' with Pete Wolliscroft's technical aid.

But 'Blue Monday' was New Order's first real self-produced offering, and the marble-and-stone sleeves gave way to floppy disc dress.

The basic 'Blue Monday' riffs and rhythms had been around since early '81 titled *Prime 5.8.6*. Recorded in February '82 for the opening of Factory's Hacienda club, it became simply '5.8.6' by the time of its Peel Session airing (broadcast in Britain June 1 '82) and ended up as the Side One closer on *'Power Corruption & Lies'*: *"I see danger, danger, danger . . .* '5.8.6', which also mothered 'Ultraviolence' on 'PCL', finally gave birth to 'Blue Monday' in the studio in October '82.

Deliberately dark and mysterious, 'Blue Monday' was created in the grim Falklands northern spring of '82. With its rapid-fire drumming, its space invader exocet effects, its requiem chorals and its echoes of Spaghetti Western soundscapes, 'Blue Monday' in retrospect sounds like the perfect dancetrack for a pointless war. *'I see a ship in the harbour/I can and shall obey . . .'*

Drawing on the *"blood in the streets up to my ankles"* refrain of The Doors "Peace Frog"/'Blue Monday' medley, it seems to link the Pearl Harbour bombing of Monday December 8 1941 with the sinking of the Belgrano — news which broke in Britain on Monday May 3, 1982. And the opening lyrics — *"How does it feel?"* (the original title for 'Power Corruption & Lies') — echo Chrass' anti-Thatcher Falklands taunt 'How Does It Feel (To Be The Mother Of 1,000 Dead)?'

Rumours also had it, at the time of its release, that the song was about Campus Suicides in the '50s; six students, broken-hearted and seeking solace in the black American blues number 'Blue Monday', apparently topped themselves one weekend in, er, Sweden.

New Order manager Bob Gretton rejects the Falklands/Doors theory — "you'd have to ask Barney about that" — but reckons there's some truth in the Swedish students' suicide theory: 'Blue Monday' was a track by Fats Domino in the '50s but I think the title actually came from a book by someone like Arthur Koestler."

Whatever the origins, "digitally recorded" and in

MONDAY REVISITED

take-it-or-leave-it 12" format only — a pioneering move in those still forty-fived days; most DJs left it! — the user friendly 'Blue Monday' stumbled out into the world on March 9 1983. "It calls itself a double A-side but it's a double B-side," wrote Julie Burchill in her *NME* singles review. ". . . A moony Papist chant".

Without promotion, and unpopular with seven-inch lovin' British DJs it sold 250,000 copies and reached No. 12 in the charts; re-issued, after a summer in the clubs, it went Top Ten in October '83 and sold over one million worldwide by the end of the year. Hell, New Order even played live on *Top Of The Pops*, the scrouge of the indies!

As a single it carried New Order light year's away from Joy Division in terms of sound, sentiments, production and projection. From the desperate beauty of 'Love Will Tear Us Apart' to the synthesised storm of 'Blue Monday' in just three years is alarming progress, never mind the chaotic Arthur Baker/Jellybean "Confusion' mixes that stuttered forth that summer.

Since '83 it's been in-the-club, non-stop-dancing for Hook, Morris, Gilbert and Dicken Albrecht-Sumners; meshes of man with the machine, master-mixes of the ridiculous and the sublime; 'Shellshock', 'Murder', 'Thieves Like Us', 'State Of the Nation' . . . So it's really no surprise that Quincy Jones and Sunkist should be next stop for their perfect popmobile ("Sunkist is the one" instead of "How does it feel?")

'Blue Monday '88' is, of course, criminally tarted up, softened and sweetened for mass consumption. It follows the grim trend started by Stephen Hague with 'True Faith' of reducing Hook's bass penetration — those glorious tum-rumbles that Mozzer's nicked for 'Everyday Is Like Sunday' — to clot the grooves with squeals, mumblings, and Sparky's search for the Lost Chord.

'The Beach', now 'Beach Buggy', is equally tampered with — the chill winds, religious chants and bombers giving way to 'Kiss' riffs, the strains of someone (Quincy?) having a crap and miscellaneous mad cackling (the ghost of Ian Curtis?).

Still, if it sells orange juice.

— LEN BROWN

* * *

"They've been huge on the club scene in New York right from the beginning of hip-hop — stuff like 'Blue Monday' and 'Confusion' were played by all the big dance stations but they didn't really mean much outside of New York.

I kinda think every record they've made could have broken them nationally if they'd wanted to make a few changes . . . I like them 'cos they work for no-one but themselves — they only do what they want to and that messes them up for airplay and stuff . . . For a long time they just thumbed their noses at the American music industry, like 'we'll do our own thing, period. That'll do for a while but you gotta decide whether you want people to hear your stuff or if you wanna wait at home listening to your own tapes . . . New Order never really cared about those kind of decisions."

Arthur Baker January '88

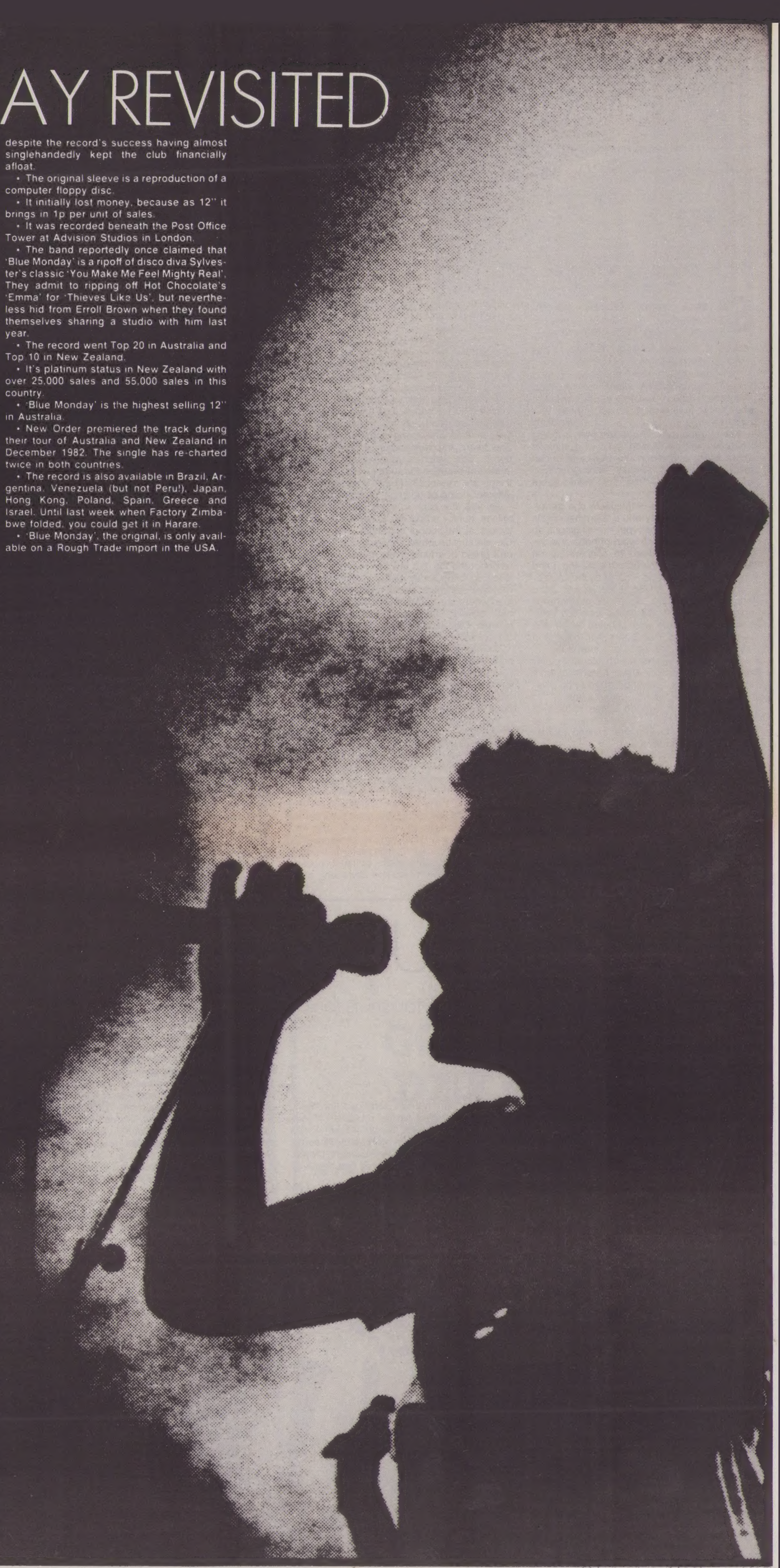
"The Stuff I like is kindda state of the art — New Order or Art Of Noise. People expect me to be a hip-hop producer exclusively but I'd like to work with those guys in New Order 'cos when I heard 'Blue Monday' I could see they understood dance music.

That's been one of the biggest club records in New York — you go to any dance club and you'll hear that played tonight. It's like a dance standard. State of the art".

Kurtis Mantronik 1987

'Blue' trivia

- It was originally written to test the band's new drum machine.
- Despite its immense success, the band have received no platimum or gold discs for the record, because Factory (their British label) aren't in the BPL, the official music industry association.
- The release of the remix now means the song is available as: original 12", extra track on the cassette of *Power, Corruption And Lies*, remix 12", remix 7", and CD single.
- The band once encored with a version of Divine's 'Love Reaction', sung by their roadie.
- After the release of the remix, London disc jockey Anne Nightingale read out many complaining letters from irate purists. She then played the remix of 'Temptation' by mistake.
- The B-side, 'The Beach', a semi-intrumental version of 'Blue Monday' has now been used on British TV show *Opportunity Knocks* as backing music for a dance routine. The dance troupe concerned lost. Coincidentally, Steven Morris is an ex ballroom dancer!
- The remix sold more copies in one week than the original did over two years.
- It has sold over 800,000 in the UK and 2,000,000 world wide.
- It got to No. 12 in Britain the first time and 9 the next, both in 1983, and has been in the top 200 for the past four years without a pause.
- It's the only record ever to have been in the top 500 in Australia in every year since 1983.
- Factory records' nightclub The Hacienda makes it a rule never to play 'Blue Monday' despite the record's success having almost singlehandedly kept the club financially afloat.
- The original sleeve is a reproduction of a computer floppy disc.
- It initially lost money, because as 12" it brings in 1p per unit of sales.
- It was recorded beneath the Post Office Tower at Advision Studios in London.
- The band reportedly once claimed that 'Blue Monday' is a ripoff of disco diva Sylvester's classic 'You Make Me Feel Mighty Real'. They admit to ripping off Hot Chocolate's 'Emma' for 'Thieves Like Us', but nevertheless hid from Erroll Brown when they found themselves sharing a studio with him last year.
- The record went Top 20 in Australia and Top 10 in New Zealand.
- It's platinum status in New Zealand with over 25,000 sales and 55,000 sales in this country.
- 'Blue Monday' is the highest selling 12" in Australia.
- New Order premiered the track during their tour of Australia and New Zealand in December 1982. The single has re-charted twice in both countries.
- The record is also available in Brazil, Argentina, Venezuela (but not Peru!), Japan, Hong Kong, Poland, Spain, Greece and Israel. Until last week when Factory Zimbabwe folded, you could get it in Harare.
- 'Blue Monday', the original, is only available on a Rough Trade import in the USA.



TRACY CHAPMAN:

outward looking and fashionably political, she's different to the '80s female singer/songwriters, and has just made one of the best debut LPs of the decade.

By Michele Kirsch in Boston

Six shot dead. Troops go in. Seven die in flood. Farmer stabbed. Man bites dog. Tracy reads it in the *Boston Globe,* evening edition.

"Do I *cry* when I read the papers? Ha!" Tracy Chapman laughs with incredulity. "No, I've never cried. . . but, I've been shocked," she adds, just a hint of apology in her expression.

Young American singer songwriter Tracy Chapman will be fielding a lot of questions about giving a damn in the weeks to come, following Elektra's release (through WEA) of *Tracy Chapman* — the most talked about debut of the year.

That rare, genuine enthusiasm she generates among everybody who's heard her sing is bred of real talent, not hype. Her singing is so emotive, such a stirring whirl of hope and despondency that it's hard to concentrate on anything else when the record's playing. I find myself whipping out old records by the impressions, Sly Stone, Gil Scott Heron and Joan Armatrading in futile search of a reference point, but Tracy's voice defies such tidy categorisation. It drops with concern when she sings of injustice, then soars with hope and conviction when she sings of renewal.

She accompanies herself on acoustic guitar with confident dexerity. David Kershenbaum's simple production recalling Robert Fripp's verite work on The Roches' debut album.

Straight from the right-on coffee houses of collegiate Cambridge, Massachusetts, she was signed up by Elektra after a friend's father submitted a demo tape.

Despite the strength of her voice, Tracy probably presented a marketability problem to the big guys pushing product to specific consumer groups. In other words, she was raising unfashionable questions, social concerns that **died with the advent of the buppie-black, up** wardly mobile etc.

Why is there poverty, corruption and greed, ponders Tracy, and what are we gonna do about it? On paper it all seems a bit wilfully naive: if we read a lyric sheet we'd have to ask ourselves just what is this black hippy girl playing at? Did Mom do up her diapers with 'Free Angela' buttons?

These days, when a young black girl with the slightest bit of suss wants to declare 'I Yam Somebody' she makes a rap record, and then another rap record that says 'I Yam Better Than Somebody Else'.

Tracy forgoes that oneupmanship by addressing larger issues. She sees the welfare mother, kid slung on hip, queuing for her cheque and whispering about a revolution. She hears the wife beater pulling his final punch. She watches young lovers flee one dead end situation for another. None of these things are essentially *fly* but then, Tracy is a different brand of homegirl all together.

As she sits back in a big chair in WEA's offices, quietly telling me about the metal detectors at the school entrances in her native Cleveland, it becomes apparent that Tracy is a rare breed of artiste; many come from rough neighbourhoods, but few can resist the temptation to brag about it. Her dignity and self restraint say more about where she is now, than where she came from; if she threw in the odd "Dissing" I'd laugh in her face. No, she tells me, Cleveland was not a particularly stimulating environment to grow up in. . .

"It was a predominantly black neighbourhood that had gone through some changes over the years, I had friends, but I didn't particularly like the area. My family was harassed by other people. Our house was vandalised. Our dogs were taunted. . . "

Your dogs? For, uh, being black?

"No. It wasn't racial. It was black kids doing it and it wasn't anything very clear, but these kids spent a lot of time terrorising other people and my sister and I wanted nothing to do with it. We spoke differently, didn't get involved in what they did, so maybe it had something to do with that," she finishes uncertainly.

When Cleveland's public school began to implement the desegration policy with enforced bussing of black kids to white schools and vice versa, when the shit *really* hit the fan, Tracy won a scholarship to a private school in Connecticut. Now while she *does* sing convincingly about riots and revolution (voice: hybrid Gil Scott Armatrading; a guitar playing: early Neil Young) her rather timely escape from all that leaves a slight credibility gap. Did she really hear a woman getting beaten to death as she reports so chillingly in the a cappella 'Behind The Wall'?

"Well, no, it's how I'd imagine it to be," Tracy admits. Her implication that imagination can be as valid as reportage, if not more valid in the context of songwriting, and the sheer ability to move people, is well taken. Which is to say she sings as if she has lived through it.

"All of my songs are based partly on something I've experienced, or at least somebody I've felt a certain empathy for, I built from there, but it's not necessarily a fiction," she spits the last word emphatically.

Her voice on record gently rages with emotion as she sings with the impeccable diction of the highly educated, high pissed off young black girl. She refers to the murdered dream of America — Does America still have a collective dream? Did it ever?— with the hopeless ambiguity of all young Americans smart enough to make themselves aware, but not radical enough to do anything about it.

Was Tracy ever motivated to lead a march or work for a cause?

"No, not really, I don't have the time. I was active in an organisation that worked toward cultural survival, for cultures that are under some kind of stress economically or from outside influences."

Not a great answer, when you take into consideration that Tracy majored in anthropological studies at university, but it's an honest one. Tracy won't take on anything she can't follow up in interview or in song — a mistake that shattered the credibility of Baez *et al.* On the othe hand, she's not looking inwards (Vega *et al* with that myopic folkie vision that put so many of us off the sensitive female singer songwriter genre in the '80s.

SUMMER SUNS

Following the Stems split up, Don Mariani is back with another band

By Mark Smith in Perth

"You will no longer be misled by bombast which is neither original nor clever, but will find extra pleasure in musical thoughts that are beautifully and interestingly phrased."

That's the sort of thing you find on a Summer Suns' handbill.

"It's from a book on classical musical theory," explains Kim Williams, co-leader of The Summer Suns. "It's good for guilty consciences. It was worded such that almost everybody — audiences and bands alike — could take offence at it if they so desired, and the fact that some people did take offence says more about them than it does about us. It was put there in good humour."

The Summer Suns is not a band to worry unduly about the annoyance of those who do not matter, preferring to concentrate on the quality of the music it plays, American-styled guitar-pop of the finest order. We're talking art here, much as Williams says he despises the word.

The band is fundamentally a joint project betwee Williams (guitar, vocals) and ex-Stem Dom Mariani (guitar, vocals), with Martin Oakenfull (ex-Marigolds) on drums and Steve Kyme (ex-Angry Penguins) on bass guitar.

"The project was conceived ages ago, before the first Stems' single," Williams says. "Dom and I have similar tastes; we both like all sorts of things but primarily hat power-pop line, bands like the dBs, Big Star, Game Theory."

Williams and Mariani arranged for Gary Chambers (one-time Stems' drummer) to join them in recording the single Rachel-Anne-/Honeypearl on Williams' own Easter Records label. Velo Zupanovich (The Palisades) played bass guitar and the band played two shows in Perth late '86.

Things then stopped for a while due to Mariani going off to be a pop-star with The Stems. Williams began putting together a new Summer suns without him but, after Mariani had got over the terrible Stems split (Okay Don, can you tell us anything about the split? "Ahhh . . . ask me in 12 months' time. Yeah that seems about right."), the process of welcoming him back started.

The Summer Suns played its third show on February 21 at Rockwells Nightclub, minus Mariani who'd only been back one week, performing well and with promise of a great future. Mariani's return proper was at The Shenton Park Hotel on March 19.

One of the band's best shows at that time was the following week at the Seaview Tavern in Fremantle. It's a marvellous venue, cosy without being cramped and you can see the band from any point in the room. The Summer Suns got up and delivered two sets of pure, lean, crystalline yet powerful guitar-pop, something for the aesthetes and dancers alike.

Williams wears a nice black hat ("that's too small for me"), a lovely paisley shirt and plays a lyre-shaped guitar.

"It actually sounds as good as it looks, jangly but gutsy at the same time *(this phase is The Summer Suns in a bottle).* It's a Maton (Aust.) copy of a Dan Electro (US). They were made especially for one of my all-time favourite 60s' Australian bands, The Strangers, virtually forgotten now but a great band. There can't have been many of these made. For all I know mine might originally have belonged to them."

It's interesting watching Mariani with The Summer Suns, no longer the pulsing pop-star of The Stems', rather concentrating on pushing that quality and helping The Summer Suns redefine the standards of Perth music. He also seems pleased to be in The Summer Suns, a happy marriage after the awful ending of the previous one.

Future plans are to play live for a while and let the songs work themseles through. Recording is a consideration but not a priority, although mariani is still personally signed to Mushroom Records.

"So who knows," Williams says. "I wouldn't do it through Easter, I haven't the money. Either we get a deal or it doesn't get done.

"I would like to make records as long as I'm writing quality songs . . . and as long as I've got a record deal."

STARRY & HUTCH

The world closes in on rock's lil devil

Hong Kong is where Michael Hutchence flees to, now that the world is closing in. In INXS' early days in Sydney, the pressure valve was to hop on his Harley Davidson with a tent and head for the bush.

Now with INXS notching up huge smashes particularly in America ("Need You Tonight" reached No. 1, "Devil Inside" peaked at No. 2) and Hutchence now a fully fledged heart throb in a world where the Rock Star Attitude long disappeared, he needs a place like Hong Kong.

He grew up here, where his father was an importer/exporter who lived in China and his mother a make-up artist in movies.

Now Michael lives here, in a flat which he laughingly says is a bit like *Blade Runner*.

"You have to go up six flights of 20 steps to get to my place, it's covered in moss and dirt. I miss a lot of Australia, you miss the space, you miss being able to go out riding and having time to yourself, going out to the bush and watching the bull riders.

"But Hong Kong is a different kind of scene for me. I have the most astonishing diversity of friends. On the one hand there are those who live in squats and spend most of their time smoking opium. At the other end of the scale, you have the filthy rich, they're the jet set, they live in huge huge houses and drive huge huge cars and go out sporting on huge huge yachts, and they surround themselves with uniformed servants.

"I miss the nature of Australians — they're down to earth, laconic, young at heart, quite open minded. But what Hong Kong allows me to do is to wander around totally unnoticed and totally anonymous."

Hong Kong also provides the band for their next trek into the studio, later in the year. Hutchence says INXS will cut some tracks here.

"Jon Farriss and I went record some b-sides first. It's great when we get a bit of time off, to go into the recording studios and experiment.

"What we do in INXS — and what we've done right from the start — is to let everyone do what they like for b-sides. We don't just use songs that didn't make the album. I'm not sure exactly what we'll put down in Hong Kong, although I know it will have a very Latin/Mexican feel to it.

"This isn't the first time we've recorded in Hong Kong, though. We actually recorded in Hong Kong, though. We actually recorded some of the *Kick* album here, in the Sound Department. We did a lot of demos here."

THE UP ESCALATOR

Plans to tour Hong Kong have been kicked around but the costs have been too prohibitive.

"Having grown up in Hong Kong, it's always been a bit of a dream to play here. It'd have to be a charitable occasion because it's so expensive.

"Hopefully, though, when we can really throw some big bucks in the air — maybe next year — we might be able to do it. We'll be doing some shows with Amnesty International where we'll get to play places like Brazil. I was hoping the Amnesty shows would extend to Hong Kong but I've been told they won't.

"The tour is going to new Delhi, which I think is prety stupid. I mean, who cares about rock music in New Delhi?"

By the time you read this, INXS would have arrived in North America for a series of Canadian dates which sees them play to more than 300,000.

In early June, the band will be in Los Angeles for a special concert at the Forum which will be attended by major Australian radio personalities. Channel 9 will present an MTV special of the concert.

The North American dates will be followed by British shows, which sold out two months in advance. Highlight of the UK trek will be two dates (on June 24 and 25) at the giant Wembley Stadium in London.

Next month too sees the British premiere of *Dogs in Space*.

By Dulcie Jean in Hong Kong

THE DEVIL INSIDE

Hutchence is equally non-plussed with Britain and in particular, the English music press.

"They don't seem to like us very much over there," he says "*NME* and the other music papers there think they have a duty to be arbiters of fine taste, which is rubbish.

"Most of them don't like music, in fact they hate it. It's really just a matter of time and place and who you hang around with. It's a factory, just like everything else.

"They build the artists up and then they knock them down. It's like houses.

"We seem to be on middle ground with the press in Britain at the moment. They seem to be saying 'we don't want to like this, but we have to'. I think it's a case of Britain having to protect itself, because music is one of the few things they've done right in the past 10 years.

"It's like 'get off my cloud'. They're not interested in outsiders coming in and taking over, which I guess I can understand."

While he's in the mood for throwing a few barbs, Hutchence lashes out at Australia's costly and self-indulgent Bicentennial.

"There's more than a touch of arrogance surrounding the Bicentennial, I hate it. It's getting more American, more jingoistic.

"It's a great country with a great future, if only we'd start believing in it for once. There's too many people saying 'where's the money from the sheep' and 'sell more iron ore to Japan so we can buy more of their cars'. It's all wrong.

"The thing I particularly hate about the Bicentenary is our incredible ignorance about the Aborigines and the way they've been brushed under the carpet. The carpet is starting to be lifted a bit at the moment.

"I haven't involved myself in the Bicentenary because I don't want to celebrate Australia's past. I want to celebrate its future."

He still can't make up his mind which market he prefers between the Brits and the Yanks, claiming they both "suck you in".

Says Hutchence: "America is incredible for rock and roll. It's an enormous industry. You get there and it's all set up. You might as well be selling cars. No, you might as well be in a band, because it's much easier and more structured than selling cars.

"Everyone crawls all over you to make sure you've got what you want. Backstage, people say 'you sure you don't want Vegemite?'

"You can really indulge yourself if you want to. You find yourself saying, 'look, keep the cocaine, the limos and the women away'. That's what we've learnt. Don't buck the system.

"Mind you, it really shocks the executives voer there when you knock back cocaine and women. They say 'what??? You don't WANT any??'."

PICTURES AT AN EXHIBITION

In America, *Rolling Stone* hails Michael Hutchence as potentially the biggest megastar of the late '80s. The custom fitted black leather suit, the curls, the ability to eat and suck one's cheeks in at the same time.

Bob Geldof's wife Paula Yates who hung out with him in New York said of his appeal:

"Michael Hutchence looks like the logical conclusion of 30 years of pop star attitude. A compendium of attitude and secuality in a way that is dangerous, appealing and admirable."

Something that very few "heroes" in pop today have, she added.

International stardom comes to Michael at a time when he seems lonely and restless, away from the familiarity of Sydney, and away from the comfort of an intimate stability. His eight year relationship to a Sydney model collapsed late last year.

He is pensive, almost detached about his success. he tells one writer that he gets emotional about the sort beauty in churches and art galleries, adding "I've cried in every major art gallery in the world". He doesn't drink any more, doesn't throw TV sets out of hotel windows, and says that despite the sex symbol tag, he hates looking at himself in the mirror. He hates the Jim Morrison comparisons, insists he saw his second Doors video in his life just some weeks ago and adds venomously "I hate the f---ing Doors".

In ten years, he says, he envisages himself on a yacht sailing around the world, soaking in the quiet.

At the same time, he's also a shrewd business brain. He doesn't buy a lot of things, he says, because he simply doesn't have the time. Rather, he invests in art, and made a financial killing by being one of the backers of *Crocodile Dundee*.

"I just bought a John Lennon poem. A big beautiful poem he wrote to Yoko 'the alphabet of love love' There were also some erotic drawings of Yoko giving him head, so I went for the poem.

"I thought that *Crocodile Dundee* was going to be a big movie. I wish that I'd put every single cent into it and made millions. They couldn't get any money for it and I knew the writer and I knew Hogan, and I knew it was going to serve up exactly what the world wanted — cliches.

"But it's hilarious. Hogan really pulled it off."

LOVE AN ADVENTURE

Jillian Hughes in London reports on why THE ADVENTURES would rather flow against the tide of fashion

Every band has gigs that go wrong. Technical problems, bad playing, no audience . . . they can all spell tragedy for a night, but few stories are as tragic as The Adventures' first gig in February 1984 in their own hometown in North London, as singer Terry Sharpe recalls:

"We borrowed a PA system from a friend and I had a go at trying to rig it up. Problem was it was one of those gigs where the power in the pub where we were playing wasn't compatible with the system we were using and it lasted fifteen minutes before it blew up!

"We only managed to squeeze in about three or four numbers and it was really strange, because we'd invited all our friends to come and see our first gig, which we explained was going to be really brilliant and they were all there and that happened.

"The landlord of the pub didn't seem to mind though, because he had all these punters who had no band to listen to, so instead, all they did was drink all night!"

The Adventures have made considerable progress since that fateful evening over four years ago, releasing two albums and touring the US, UK and Europe.

But the story of the six-piece, guitar-based band goes back much further than 1984, in fact it actually began in Belfast, Ireland in 1978, when Sharpe and schoolfriend, Pat Gribben, formed a pop-punk band called Starjets, who released an LP and split after two years.

"After Starjets, we were both quite disillusioned with the music business", Terry recalls. "But to make extra money, we got a couple of gigs in bars, just me on guitar and he on piano — not to mention day jobs."

The pair were actually working on a building site when they finally decided that music *had* to be better than climbing scaffolding.

"When we started the band we didn't really have a game plan. We were doing day jobs and we were working on a building site one day and we just thought 'Jesus! We're *musicians*, let's make some *music*. So it was a case of getting some songs together and just doing it. We had no set direction we wanted to follow, we weren't into analysis and we weren't into playing the game the London press plays, of sticking up the Next Big Thing and there are bands formed minutes after reading a review in the *NME* and there's a trend started."

"We wanted to do our own thing and the beauty of it is that to make a record that we think is good, to us, is success . . . it's good enough for us. If it happens to become a commercial success, well that's good as well."

The band's self-titled debut LP of late 1984 was recorded over a number of months, with different producers and — by the band's own admission — had some major production problems.

"Our dissatisfaction with that record stemmed from the fact that we hadn't gone in and done it quickly and with one producer, instead we used three different producers over many months. We can't bear to listen to that LP now, though we still play three or four of the songs live."

"Its main problem was that it was too *well* recorded, it was very slick but there weren't any real performances. I think the first time a new band goes into the studio and there's a producer there, there's always a tendency to think that he's right and he'll say 'oh just do it one more time'. I mean if you do a vocal line for the fifteenth time, you tend to get a bit bored with it and that is reflected in the performance."

"So on *Sea Of Love* (the band's current, follow-up LP) we placed more emphasis on performance than technical perfection. It's a bit more rock and roll. We didn't want to make a sterile album, 'cos nowadays, here in London when you switch on the radio it's like a Stock Aitken and Waterman soundtrack and it's wearing quite thin.

"So while we didn't set out to consciously make something different, we decided to make something that we liked ourselves, hoping that other people could tune into where we were coming from as well."

The Adventures are currently touring the UK and Europe as support for Fleetwood Mac and they're hoping to get back to America (where they toured with Tears For Fears in 1985) later in the year. Although Gribben and Sharpe were credited for most of the writing on the band's first LP, Gribben is the sole writer on *Sea Of Love*.

"Pat is the musical mainstay of the band and for the last LP we both wrote songs separately and we demoed something like fifty of them and the nine chosen for the LP just happen to be his. I haven't stopped writing or anything. He's a very prolific writer and I'm just a bit slower than he is in that department."

Some singers talk of an inability to sing other people's lyrics with any level of passion or conviction, although Sharpe says he's never encountered any problems singing Gribben's words:

"It's quite the reverse actually, which is interesting. I've found that the lone benefit of not having written material for this LP is that I've been able to concentrate a lot more on my singing. Once we decided what songs we were going to do for the album I though 'right, that's cool! I'll concentrate on the singing!' I never ask Pat what his lyrics mean, I just adopt my own interpretation of it and use it that way.

"It's a bit like an actor reading a script I guess and it's actually helped me tremendously and helped me to improve as a singer. I don't really understand the idea that the lyrics you sing have to be your own . . . I'll sing anybody's song!"

METAL MICKEY

Michael Schenker explains to Stu Coleman how the Michael Schenker Group became the McAuley Schenker Group

Among heavy rock circles, they still have a great deal of respect for Michael Schenker. "One of the rock'n'roll greats" Iron Maiden's Steve Harris said about him. "Among the best" was the verdict from Scorpions singer Klaus Meine.

But he's also still seen as one of the most self destructive. Bouts with drugs and alcoholism, renowned for sudden disappearances, rumours that he's more than a bit looney toons, instances of smashing up hotel rooms and Mercedes Benzes for thrill's sake.

Those near him say that in the last year or so, the former axe-smashing madman has mellowed out. One reason is that he's been calmed down by his marriage to English-born Pam, and being father to two kids.

Another reason cited is that he's found a stable working reltionship with affable Irish man, singer/songwriter Robin McAuley, who sang in the highly rated British band Grand Prix but probably better known in Australia as the voice on Far Corporation's "Stairway To Heaven".

Together they've come up with their recent album *Perfect Timing*, featuring the McAuley-Schenker Group. The two got together after Schenker and his managers shifted through 30 tapes of different singers. They narrowed it down to 16, and flew McAuley to London.

According to Schenker, what he liked about Robin was his voice, his ability to write melodic songs and with speed. During the audition, Schenker played the hopefuls a blank tape and asked them to write lyrics for it. McAuley came up with a completed set of words quickly; they were so good that the lyrics ended up on the new album without much change.

During a recent visit to London, we talked to Schenker:

Is it still important for you to be a recognised guitar hero?

"I want to be the best guitarist in the world. I haven't given up on that, I practise daily. But as to being a hero, maybe that was a priority some years back, but you change. Just wanting to be a guitar hero can restrict you. Being someone who is a guitar craftsman is more important."

You've virtually swept your past connection with a clean broom. What brought that on?

"At the end of our tour in '84, our bass-player left and our singer Gary was getting out of control. I thought it was time to put a stop.

"I wanted to find a partner who was a singer/songwriter whom I could get along with. Yes, I did have a clean sweep. I'd been with Chrysalis Records for 13 years, so it was time for something new, I'm with EMI. In America I've got new management, David Krebs, while in Europe I've got the Scorpions management."

If Robin's name hadn't begun with 'M', would you have changed the band's name?

"You know, it's really funny it turned out that way. Once Robin and I became partners, I asked him if he wanted the name changed, and he said 'no, keep it the way it is'. It was only a few weeks later that it dawned on me that his name started with M, and that I could let him have the first part of the name!"

How does this lineup feel compared to the others?

"The general feeling I get from talking to other people is that it's even better than the one with Cozy Powell, which they used to say was the best MSG lineup. I know it's the best lineup, it's always nice to know other people think so too."

Were you taught to play music?

"I taught myself".

Would you teach your sons?

"If it comes naturally to them, that's fine, I wouldn't force them. I made a black and white Flying V for the eldest one, he picks it up when he wants to."

There's some talk Phil Mogg and Pete Way want to talk you into being part of the reformed UFO. How do you feel?

"I'm not sure who'll be in it, but it's past history for me. I enjoy working with Robin, and with Mitch Perry the second guitarist. I've never been happier."

— STU COLEMAN

BEASTLY PRACTISES

Animal Lib believes that animals have rights too, and has been campaigning for a long time to stop painful experiments that benefit humans. But corporations and scientists have influence too. Is it time for Animal Lib to get tough?

By Michael Morris

Ten years ago, Melbourne professor Peter Singer's book *Animal Liberation* caused shock waves when it listed dozens of frightening cruel and often unnecessary experiments being performed in Australia in the name of science.

Among some examples:

- five cats were placed in wire-mesh cages at a University. An electrical current was run through the floor, sending several hundred volts through their bodies. After 300-450 shocks, the cats learned to operate a device to turn off the electricity. The animals were later destroyed.
- ten dogs caged at another college had their vocal chords "disconnected" so people in the area wouldn't be disturbed by their whining. The dogs were later pumped full of experimental drugs. There were no survivors.
- 60 mice were bombarded with noise. The high-pitched sound waves caused the mice to panic and have seizures. Twenty six died.
- in an Adelaide hospital, 69 dogs had their legs and paws deliberately broken in an experiment, because doctors wanted to see how broken bones healed under electrical stimulation. Within a week, a dog had died and 18 destroyed. Fifty survivors were destroyed eight weeks later.
- thousands of rabbits were being tortured to test shampoo. The animals were placed in a small wooden box with their heads protruding. Their eyes were clamped open and a syringe of shampoo pumped into the eyes every few seconds. The pain was so agonising that some of the rabbits actually screamed.

Just how many animals are killed each year in Australia in the name of research?

According to Professor Singer (who turned vegetarian in disgust after the research) no figures are available because of the secrecy surrounding such experiments. Six years ago, though, the Federal Government revealed that more than 3,000 mice, guinea pigs, rabbits and poultry died in Government-funded laboratory experiments to test therapeutic goods between 1977 and 1979.

Various animal liberations groups throughout Australia have slowly become an important lobby. Periodically, headlines appear in newspapers of confrontation between activists and farmers/scientists/duck shooters etc. pressure has forced various state governments to call for stricter controls.

Their many similarities to humans make monkeys a popular choice for "research".

An activist with Animal Liberation Front rescues animals from a lab

Generally, the groups have remained within the law. Last year three men were arrested and released on $10,000 bail, for allegedly raiding a poultry farm, rescuing 16 battery hens and smashing a number of eggs. Police alleged that the three were members of a group called Action For Animals, which also claimed responsibility for rescuing 50 mice and two rabbits from a vivisection laboratory at Melbourne University.

The newsletter by the Animal Rights group (incorporated as The Australian Association Against Painful Experiments On Animals) stated: "Victoria has seen an increase indirect action against animal exploiters and abusers in recent years. This can be expected to continue until governments make meaningful reforms.

"People taking part in Direct Action do not do it for their own gain or benefit — on the contrary, they risk jail and heavy fines. These activists are people with deep concern about animal suffering. They are fed up with conventional methods of improving animal — they take action instead of talking about. it.

"They say 'some people talk about the possibility of ending abuse *some* time in the future — but that is of very little comfort to the animals being exploited *now*. We are saying that we are not prepared to wait for a day that may *never* come. We want to do something *now* and that is exactly what we are doing."

The first sign of militancy in the world animal welfare movement showed itself in 1977, when the Animal Liberation Front was formed in Britain.

The most extreme of the 200 British animal welfare groups, it made about 500 lab raids in one year alone and was accused of causing more than $1.7 million damage in its first five years. It was a blatantly guerilla organisaton which soon had chapters opening up in the US, Canada, and Italy. Scientists were harassed, their cars and houses vandalised. A bit radical? Not in a country like Britain where, according to Government figures, scientists performed 4.5 million experiments in one year to investigate the possible dangers/benefits of medicines, chemicals and cosmetics.

The coming of militancy changed the emphasis — from animal loving to animal *rights*. The emphasis of their rights, rather than their feelings, created a new word "speciesism" along the lines of racism and sexism, to describe discrimination against animals.

While most of the mainstream Animal Lib groups generally distanced themselves from the guerillas, for fear their tactics would alienate public and official sympathy, it is a fact that it was their no-nonsense stance and ensuing publicity which led to a rush by young fee-paying members to join these mainstream organisations.

The ALF suffered a blow 18 months ago when its leader Ronnie Lee was jailed for ten years for "conspiracy to cause criminal damage". There was some muttering that the sentence had been too harsh — especially since he'd caused no human injury and couldn't be linked directly to property damage — but generally the mainstream organisations did not cause too much of a ruckus.

(ALF activists, though, answered by going on an animal rescue raid on an agricultural research centre within hours of the judge's pronouncement. These days, the ALF does about 75 assaults and raids per month).

But Lee and ALF are just one of the two militant strains in British animal Lib circles.

Regional animal leagues (consisting of about half a dozen people each) do not invade centres to smash property. Rather their aim is to expose the cruelty of the vivisectors by acquiring secret documents and shooting video footage.

They have been successful so far in their raids, and managed to successfully bring the Royal College Of Surgeons to trial for gross cruelty to a macaque monkey (later overturned by an appeals court). After one raid, they showed how guinea pigs were being injected with fabric rinse conditioner, causing a public outcry.

Their actions get on TV and papers, and are probably more effective.

Peter M, a 20-year-old activist from West London, was triggered by a TV documentary called *Animals*. Its list of gross cruelties was so shocking that he instantly became a vegetarian. He secretly filmed fox hunts and the way the animal's heart was ripped by the dogs, and later founded a local ALF cell.

A monkey deliberately shot with herpes virus

Most of its members were squatters and the unemployed although there was also a teacher and a health service executive. They started rescuing factory farm chickens and malcontented creatures from pet shops, and went on to bricking fur and butcher shop windows and destroying vehicles. The official backlash hit just as hard — the London police put together a special task force just for the activists and tightening security outside the country's main labs. Eventually during a raid, Peter was caught and jailed for 14 months, along with 27 others.

By 1983, the public began to run scared, particularly with the rise of the Animal Rights Militia. Early that year, ARM despatched letter bombs to various animal abusers including vivisectors. None exploded. In January '86, explosive devices were planted under the cars of a monkey dealer and three vivisectors through the country. The Militia telephoned a warning and the army bomb disposal teams exploded them.

The Militia is still unknown within the organisation, and has very little support from within. Activists suggest it is actually the work of the authorities.

● Contd next page

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BEASTLY PRACTICES CONTINUED

The British Government passed a law in 1986 which not only allowed the cruel tests but brought in a secret clause which provided a two-year jail term for any employee who disclosed "confidential" details about experiments taking place.

The movement, which spent 12 months lobbying against he bill, felt betrayed and became demoralised. The militants crowed, jeering it was stupid to appeal to the rational thinking of a corrupt legislature, and that their guerilla tactics were the only answer.

Since then, after more splits and arguments, the movement seems to be getting back into gear. The British Union for the Abolition of Vivisection spent almost $1 million to warn the public off animal tested cosmetics, is attracting 600 new members a month.

In Australia, letter campaigns to parlimentarians and intensive lobbying has also worked in specific cases.

FURS

Generally seen in Australia as unnecessary garments used by the very rich and/or brainless, fur bearing animals are usually caught by a steel-jawed leghold trap. After a two to three-day wait, while the hunter does his rounds, they are despatched by being clubbed or crushed underfoot. During the wait, animals consume various parts of their bodies in their desperate attempts to escape.

Home grown fur animals are kept in tiny cages. Selective breeding methods and confinement results in a wide variety of deformities and afflictions.

Specific Australian methods aren't as severe as the British method of killing mink (approved by the Fur Breeders Association) — barbiturate injections, poisoning by car exhaust and neck dilocation. Foxes are killed by electrodes clamped to mouth and arse through which 200 volts is passed.

A pig nurtured for slaughter is "kept in line".

HUNTS

A solemn mission in pest control and ecologically rational — say the hunters. A statment of power and a stupid futile act — say the activists. Every year hundreds go out duck or rabbit shoting; despite the cries oit outrage from the Australian public, the lobby is strong enoiugh to thwart "interference".

VIVISECTION

Strobe lights flashed into monkeys eyes to induce severe fits and trayma . . . researchers at Cambridge University keep young kittens in the dark and inject their eyes with radio-active fluid . . . dogs fed so much food to see how much over-eating it'll take to kill them . . . mice in a NSW uni dropped on hot plates to see how high they'd jump . . . pigs burned to test the reaction of their body fluids . . .

There are alternatives to such cruelty, and one way is to become a conscientious consumer, buying only goods resulted from non-cruel experiments. A mass boycott and campaign against Revlon cosmetics, for example, soon had the company hiring staff to find "alternate" ways.

A live and conscious mouse suspended in fluid which contains a compound which allows it to breathe.

CARMEN SUITE

kickin' ass in June!

- Friday, June 3..... Bell St Rock (Preston)
- Saturday, June 4 ..... Scoresby High School (Rage Without Alcohol)
- Friday, June 10..... Moreland Hotel (Brunswick)
- Saturday, June 11 ..... Club Westside (Laverton)

REFLEX

Debut mini-LP "The Gift" out now... RRP $9.99

WHO'S BACK

The 'Orrible 'Oo are celebrating their 25th anniversary with a retro LP and video. But what of touring and a new studio LP? Will this year be the one where they forget their 20-year old feud with Australia? Sasha Stojanovic speaks in London to Roger Daltrey, Pete Townshend and John Entwistle.

The Who this year celebrate 25 years of their inception, although Roger Daltrey and John Entwistle have been working together for some 27 years. A whole lifetime, almost.

There is the new compilation album and retro video to go with their century's quarter, *Who's Better Who's Best,* there is also a planned boxed set of all their albums plus, but will there be touring? A special concert to commemorate the 25 years? A visit to Australia? A new studio LP?

That's why we've got together with the three members to talk about it. Pete Townshend has always been reluctant to reactivate the beast, but it appears that since they've got together in March to play three songs for British Phonographic Awards where they were awarded for The Outstanding Contribution To British Rock, things appear to be moving towards some sort of a reunion.

It is funny (coincidence?) that we met around the corner away from where their first record company (Track) used to have offices in the long-gone 60s London.

How long did you rehearse for the BPI appearance?

Roger: "We had a week, and it was great to play those songs again. People ask me how I can still sing 'My Generation' but we are still present, my generation, active and working."

John: "Playing together has given us something to think about, what we still can do as a unit. I'd love to go out touring."

Roger: "You were always the one who was into touring. I don't think we'll be touring, but we'll do something special. What, we still don't know it.

Peter has always been reluctant to reform; Why?

Pete: "It would be recreating something that has long gone. If we find a form of presenting ourselves in a challenging way, I'll be ready to consider the possibility. I'm more positive now than I've ever been before."

Roger: "If we do a tour like the last time, we would encounter old problems only."

The problems could be like stepping back on the cursed merry-go-round; does that frighten you?

Pete: "That's why there shouldn't be a tour. We all are frightened of facing it all again. There is a downside but there is also an upside, and if we could capture the upside only, there would be no problems."

Roger: "As soon as we started rehearsing for BPI, all the problems were still there. Those problems would need to be settled. And, towards the end we became predictable. Pete has also got a problem with his ears, so that doesn't really help. He is writing a musical based on the book *Ironmen,* it's not his solo album, but the real production and I can hardly wait to hear it.

"For me, the've only been three great rock writers and they are Pete, Lennon and Dylan. Townshend might well be the top of the three."

Do you keep informed what is currently happening on the music scene?

Roger: "We all have kids and they keep us informed. Mine are into hip-hop, rap and all that and I can't stand it. The music is safe, technologically speaking it is interesting, but there is no passion, no statements. I listen to radio from time to time."

Do you listen to the old Who albums?

John: We all did for the BPI show and there are some great songs.

Let me ask you a cruel question: which album do you wish The Who never made?

Roger: "There is not such an album; there are weak songs, some bad ones but no album I wish we had never made."

Pete: *Face Dance,* it is such an unrealised record. Too much technology and I was putting some dubious words in Roger's mouth."

John: I agree with Roger."

There is also talk of you doing a new studio album.

Roger: "That's still to be decided, if there is anything we feel that we can say, contribute. The forced sabbatical came out of Pete's inability to write for the band anymore. I was trying to persuade him before *It's Hard* that it might be better if he didn't write for it but we all did it together.

"I think the most important thing about the future of the band is that we all write, rather than four musicians playing Pete's songs. *(Since this interview, it's been confirmed a new LP will be recorded — ed).*

If you are looking for a challenge, isn't there a challenge that the new generation might not have every heard of The Who?

Roger: "I reckon that there are two generations of music fans who have never heard of The Who and that's why it would be good to present it to them, to show them that there is still a lot of life in an establishment band. After 25 years, what can you expect but to become establishment."

Talking about the quarter of the century, how do you view it?

Roger: "I can't believe it has gone. Where, what happened to it? There were moments dragging on but in general it was fun, a great fun."

Would you do it again?

Roger: "Without a doubt, but this time I wouldn't be ripped off so much and I'd save more money."

John: "I'd do it without being ripped off but without saving the money."

Pete: "Without some mistakes I personally made."

Roger: "The band made some mistakes but on the whole it was a brilliant career."

You point out your BPI reunion as a positive force. What about the Live Aid appearance?

Roger: "None of us was really into that. Bob Geldof said that our appearance would raise a lot money so we decided to do it. It turned out to be a competition which we didn't expect it to be."

John: "The Who were one of the rare Rock'n'Roll bands there."

The fun part of your career in the early stages was accentuated by your smashing all the gear; when did you get to start breaking even?

Roger: "I don't really know, about the *Tommy* time, I reckon. And it all happened because of an accident, and Pete smashed his guitar to pieces out of frustration. It was received well and it became a norm to do it."

John: "We used to have an accounts meetings once a year and year after year we were in bigger depths. We started breaking even after the Woodstock festival."

For which you got paid?

John: "If we hadn't we wouldn't have been able to get on the plane. The situation in Britain was very bleak for us, we were just about bankrupt."

Roger: "I'm glad we got paid because a lot of people got rich thanks to Woodstock. Let me tell you, we used to run up a bill in one shop and when they said we couldn't get anything else there, we'd go next door. We used to settle our bills with cheques without signature, or date, and it would go ten times between us and the shop before it was cashed."

You always had a reputation of *les enfants terrible,* and some of it was described in many books; how do you view them?

Roger: "They are all wrong and when you read them, there is a feeling that we never had any fun, which is far from the truth.

Have you ever thought of doing your own memoirs?

Roger: "It would be lovely if we did it, and that is one of the possible projects this year. And we might do it in such a way that all of us have their own part and give an individual view of the same situation. We are different people and the views would have to be strickingly different."

If I'd ask you about anything happening, what would spring to mind?

Roger: "I was recently thinking of an incident in Seattle, when Keith (Moon the original drummer who died in 1978) was bored and decided to dress up as John. He went out and bought a hair-dye, got the clothes and was John's double. Do you remember John?"

John: "I do remember coming to a soundcheck and there was this person who looked like me, tuning the bass. It was an unnerving experience, I tell you. Afterwards, I had a problem to get the bass off him to go out and play the gig. He played the drums like my double.

In the band's career, there was only one abandoned project, *Lighthouse,* that we know of; were there any other scrapped projects?

Roger: "No, but that material became *Who's Next* album. There were no other discarded projects.

Pete: "Some years ago I wanted to reactivate that project and approached Nick Roeg to make a film out of it. Then, I had a little fling with his girlfriend and it fell through."

How do you view the films that were made of your projects?

Pete: "Ken Russell's *Tommy* was a great film but it had nothing much to do with the original concept. It was to be expected having Ken directing it. *Quadrophenia* is a nice film but not what the album was all about. There are a couple of different film to be made there."

There is going to be a boxed-set of your albums; is some previously unreleased material going to be included?

Roger: "Yes, the plan is to have a double album of material which never saw light of day."

Pete: "The same girl who listened to the tapes for the *Scoop* compilation is doing the same now. And discovering some real gems we forgot about.

You influenced a lot of people, from (obviously) The Jam to Sex Pistols; how do you look upon such people?

Roger: "Sex Pistols were a great band and God knows we need them right now."

Pete: "The Jam were such a boring band, Paul Weller is such a dour person. I've always respected The Clash."

What is the priority this year for you?

Roger: "Finding a way of celebrating the 25th Anniversary in an interesting way."

Wouldn't you be bothered in the image stakes?

Roger: "Pete's had a problem for the last five years, he believes that he's going bald. But I think he really looks great now. When you see a guy from Pet Shop Boys you think *there* is a guy going bald."

Pete: "I'm not so bothered with ageing; anytime I see Charlie (Watts of Rolling Stones) I think here is an old man."

You played Australia only once; why was that?

Roger: "Because they kicked us out and told us never to return. They had to put police on the plane to get us out. Then, we got arrested for drinking on the plane at 10 o'clock in the morning. They refused to fly us to our destination and landed in Sydney. We came down the stairs with our hands in the air with all those cameras present. They told us to get lost.

"I haven't been back even for a holiday."

ALL JAZZED UP

and places to go

BYRON SMITH speaks to BACHELORS FROM PRAGUE

When slavery was all but abolished in the southern states of America in the early stages of this Century, some black musicians grabbed the opportunity to move away from the tormented strains of blues music.

Adopting a more positive, liberated, and even celebratory approach, these players took the best aspects of blues music, such as rhythm, improvisation and melody, and threw them in a hat with a new approach to instrumentation, a looser attitude towards chord and song construction and a newfound happy-go-lucky approach.

...ked out very we...

...e music of BFP, Melbourne commercia... surprisingly accepted the LP quickly ... the album's opening track ... ...eady receiving regular spins ...

...s really hard to specify exactly what kind ... Maas explains. "It's a mix- ...ics not 'fusion' ... I hate the ...ause that really means Stan- ... that hideous stuff, like jazz ...ver which I hate. We actually started off ... Miles Davis and Coltrane and late '50s ... a couple of other ...

...of our ... ...e play ... there's a real mixture of ... got slow ballads, we've got Latin ... stuff (based around the rhythm ... sound, which originated in Cuba and is ...ntly very hip in London and NY jazz-cir- ... funk and jazz as ... so successful is ... variety ... laughs ... at the forefront of ... ...nger ...sical styles which, in the ... of hip credibility and sophisticat... ... audience ...

...We're very heavy on the perc... things, which makes it all very danceable.

The album has had a considerable impact in terms of improving the band's national profile and credibility. A recent sojourn to Adelaide, a video and an appearance on TV's *Hey Hey it's Saturday* have also helped, as will plans for further trips to Adelaide and Sydney (in June and July) along with a *Rock Arena* live appearance, locked-in for early June.

All this for a band whose members always manage to look smooth, fashionable and unruffled. What's the secret?

"We buy most of our clothes in op-shops. We wear nice tailored suits and if you had them made up it would probably cost you three or four hundred dollars, but we get 'em in an op-shop for ten bucks and we LOOK GOOD!

...n Australia, the new ... has ren... particu... ...ng upper middle-class audiences ... Melbourne's Bachelors From ... been widely selected by many ... Even though the Bachelors' sound bears some elements of modern jazz, they've adopted an approach ... more in line with early black jazz ... being eclectic, predominately up-tempo and danceable and most importantly **entertaining.**

Bachelors From Prague started playing at a ... and now defunct Melbourne club called the Moscow Cocktail, about four-and-a-half years ago. They watched the crowds grow ... the year of their Sunday night residency before branching into other venues, including their own room, called The Purple Pit.

In 1986 the band travelled to London where, according to singer Henry Maas, they went down a ...

"They were very ... believe, in fact, that we came from Australia. They thought we were from Europe, or maybe the States. It was incredible. We got a really good reaction, but we couldn't stay longer than two months because we couldn't afford to! But we're planning to go back there, with album in hand, later this year."

The band's debut LP, *The Energetic Cool*, released a fortnight ago, is the eight-piece outfit's first foray into recording and features nine BFP originals and a version of Bernstein's 'Golden Arm'.

Most of the record was recorded live in the studio, which was found to be the best way to capture the large band's sound.

WARHOL'S WAR

the battle over Warhol's millions

Andy Warhol once said "good business is the best art". The man who put the 'con' into concept and 'camp' into Campbell's was worth $100 million when he died last year. It was no secret that Warhol loved money, but he loved fame even more.

Now there's a battle to cash in on the Warhol art-image and grab a slice of the estate.

An actor called Alan Midgette dresses in blue jeans, black polo neck and white face powder and turns up at New York club openings, art shows and other events looking like Warhol. Twenty years ago, Warhol had used the actor to dress up like him and take his place giving lectures, saying that his actor-friend played him "much better" than he did himself.

Midgette now continues to cash in on Warhol's image. He's trying to get the lead role in the movie that Hollywood is making of Warhol's life. He is also hand-copying Warhol's paintings and selling them for $5000 each.

If you think that's high, you'd be wrong. Merchandisers, image makers and con men are expanding Warhol's phenomenal money-making habits well into the 21st century.

Among the ideas currently in the pipeline are:

• Broadway producer Lewis Allen is planning a stage show called *Andy Warhol Overexposed: A No-Man Show*. The star will be an Andy Warhol robot, equipped with face and hands taken from moulds from the live Warhol.

When the stage show runs its course, Lewis plans to get the robot to sell cards and pimple removing creams on US television.

• an Atlanta business person called Roger Schlaifer has won the exclusive licensing rights to Warhol images. Schlaifer (who first came to prominence with the successful Cabbage Patch Doll) will start off producing a Warhol calendar, and then break open into a whole new marketing department with Warhol image notecards, writing paper, bath mats, shower curtains, ties, scarves etc. There's also talk about a full housewares line, to be sold at the exclusive department store Bloomingdale's in New York.

• a Swiss company called Movado has introduced a Warhol watch, each selling for $13,500. The limited edition of 250, designed by the artist, has five rectangular faces, linked by a bracelet and decorated with black and white photos that Warhol took of various landmark buildings around New York.

• half a dozen books based on Warhol's life and/or philosophies and art are in the pipeline. The first, to be released in Australia within the next few months, is written by close friend Christopher Makos and comes with a lot of the artist's personal photos of himself.

Surprisingly, unlike the exploitation of Beatles or Presley images, these scams have caused no litigation, or outrage among Warhol's friends. They find it all a giggle. They say that the *Wall Street Journal* got it right when it wrote that the artist would be "giggling down from pop-art heaven" at the hype surrounding his works.

As his long time friend Ultra Violet, who appeared in several of his films, says "Andy loved fame, above all. He would love all this because he loved having his name upfront."

Wouldn't he resent all the imposters cashing in?

"The more the merrier is how Andy would feel, trust me."

Andy Warhol was always obsessed with fame. He didn't mind putting in a lot of hard work to get to the top. Within ten years of arriving in New York, he'd become the city's highest paid commercial artist.

He didn't mind re-inventing his past either. The third son of a desperately poor Czech coal miner in the dirty industrialised city of Pittsburgh, he changed his name from Warhola to Warhol. As a child he'd been sickly and weak. In the Beautiful People circles, he used that to his advantage. He'd suffered from a disease called St Vitus Dance which led to a temporary loss of hair, loss of pigmentation on his skin and trembling hands. He was mercilessly bullied by his school colleagues and suffered three nervous breakdowns before he'd turned ten.

Because of his hurt, he turned away from people. All his affections were focussed to objects. He "had an affair' with his TV set in the late '50s and "married" his tape recorder in series of works called *Paintings* which he 'made' by pissing over canvas painted with metallic copper and which he later sold for $200,000 each.

Although he was always surrounded by syncophants, the shooting made him so paranoid that he began to distrust everybody. Only a handful of close friends were allowed into his house, which he shared with his two Dachshunds, two housekeepers and his accumulated "junk" of carpets, jars etc worth about $15 million.

At the same time, despite his fear and distrust of people, he needed to surround himself with them, because they spurred on his creative juices by their eccentricities and madness. It was he who pioneered the '80s predominant trend of all-black.

Fame never robbed his irreverence. After having tea in the White House with the Reagens, he went on to dinner with some arty friends.

"The roses were so beautiful" he kept recounting, as he dropped his tuxedo trousers — to reveal him wearing his favourite jeans underneath.

If Warhol's friends don't in the least mind all the imposters and cashing-in on his image, they are indeed furious with Fred Hughes, his long time friend and manager.

1964. This was to be the basis of his approach to art.

"If you wear a wig, everyone notices the wig" he once said. "but if you dye it, everyone notices the dye."

He was obsessed with success, and the fact that in America, even the poorest person could make it. His favourite subject in the '60s was Coca-Cola, primarily because it summed up his view of American life: that the richest and the poorest people in the land, and those in between, drank Coke.

His early '60s works were "cold, no comment". Warhol used to see his painting sessions as therapy. When he painted, he'd have rock and roll blasting out on one side ("the same 45, again and again") the radio blaring opera and the TV picture on with its volume down. This sharpened his instinct, he used to say.

No matter what he might say on impulse, it was the fame which drove him. It had to be him who came up with the notion that the electronic age would make everyone a celebrity for 15 minutes. When Warhol was shot twice in June 1968 through six vital organs by a deranged feminist called Valerie Solanos, he felt he'd reached the "pinnacle of fame" — and was furious when Robert Kennedy was assassinated two days later, because it took the focus off his shooting! When his own star started to decline in the late '70s he fought back with a

Hughes has long been the bane of the arty types and spongers who hung around Warhol. Even back in 1968 when Hughes first came onto the scene, he sacked many of the odd fringe types from The Factory, where Andy set up his offices.

After his death, Hughes swept through Warhol's estate, sacking three employees for drug-related habits and pressurising others to leave. Round the clock guards were put outside Andy's Manhatten house to stop strangers and friends from stealing his things. Hughes paid off Warhol's debts and started to sell off his stock.

To the outrage of the Factory staff, he scrubbed the artist's name from the masthead of *Interview* (the brilliant magazine which Warhol conceptualised to look like no other magazine in the world) and put his name in. He sacked editor Gael Love and replaced her with high-society lady Shelley Wanger who's reportedly more at home in uptown Manhatten than art circles (something like getting Ita Buttrose to edit *Stilleto*). Other of the paper's writers were jostled out, and the March issue was the first one not to feature a Richard Bernstein painting on the front cover.

It was Hughes who licensed Warhol's name to business person Schlaifer, a move which had The Factory up in arms. It was Hughes who got rid of Warhol's belongings by handing them over to Sothebys to auction off in late April. Warhol's friends resented it, saying Warhol's house should have been preserved.

As far as Hughes is concerned, criticisms from The Factory and other art circles are irrelevant and unimportant to him. He always worked with Andy when he was alive to make the most profit.

"People have this idea of me as an usurper or some awful thing but I'm not doing anything different from what I've always done. I have to work in what I feel is the spirit of Andy. All I can do is go on my instincts, but I am very secure in them."

Hughes has, through his Warhol association, become the most powerful art patron in the world. In his will, Warhol left him $250,000 personally and the rest to the Andy Warhol Arts Foundation which he empowered Hughes to run as he saw fit (in the will, Andy left $250,000 to his two brothers John and Paul Warhola).

Warhol's estate is worth up to $100 million — and increasing in value evey month. It's astounding to the art world, because death is usually followed by a sag in reputation and a long silence of almost a few years before "a comeback" is effectuated.

But Warhol thrashes art world rules in death as in life. His reputation has grown more and more, as does his value. Prices for his art are going through the roof. While he used to sell his paintings for about $25,000 (he resented that other pop artists like Roy Lichenstein could demand $100,000 for a single portrait) they are now worth $1 million. A series of eight Warhol silk screen prints worth $13,000 last year, went for $39,000 last month. His popular Marilyn Monroe prints which once went on sale for $200 now command $30,000 each; same for his James Dean and Superman prints, once mass-produced for posters.

Art dealers in New York say that the craze is merely "artificial" and that real art collectors would not buy at such inflated prices.

Next year too sees the opening of a major Warhol retrospective at the New York Museum Of Modern Art. This takes place in February and then goes on the road, through America and then Europe. The exhibition, designed to pay tribute to Warhol as an artist rather than a pop celebrity, will visit Australia in its travels, due to end only in 1991.

Meantime, Warhol who used to wear expensive jewellery (there were 30 diamond dealers at his memorial service) and he used to say, "jewellery doesn't make a person more beautiful but it makes a person feel more beautiful" and jokingly used to say that if reincarnation was true, he'd return as a jewel on Liz Taylor's finger.

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RED LINE FEVER

Mick Blood says he hates heavy metal . . . but at Lime Spiders gigs and recording sessions, he still wants to crank the volume into red. MURRAY ENGLEHEART in Sydney discovers how their new LP exposes the shape of things to come.

PIX: Cody Anderson

Don't jump me mother. Mick Blood, Lime Spider's vocalist and songsmith-in-chief is tired. He's tired of hearing about Paul Kelly as THE Australian songwriter, he wants some appreciation for his own lyrical crafting and he is tired of the sixties tag that is indelibly stamped on the Spiders.

"I think we've got away from the sixties quite a bit" he states adamantly "Songs like 'Test Pattern' is a real obvious sixties influenced thing but 'The Other Side Of You' is more influenced by The Smithereens, directly almost. There is a lot of Alice Cooper influence in the vocals and lyrics of 'Volitile'.

"I don't think it's at all specifically Sixties anymore in fact I think we've made a deliberate attempt to get away from that because it was such an obvious Sixties cover and we did three Sixties' cover versions on it. It was too obvious. I'm listening to a lot more new stuff now. Individual songs have really grabbed me like Touched By The Hand Of God by New Order."

There has been a shift in emphasis, a broadening of the Spider's base as the new LP, *Volitile* would confirm. Minutes earlier Blood had been horrified that I was going to record our conversation over a rough recording of REM's *Document* LP. More a move prompted by maturation than with career as a motive, *Volitile* encompasses a wealth of musical influences.

The acidic rainbows and state-of-the-art updates of Sixties' punk no longer appear to be the valid reference points they were some years back. Early in their career, the Spiders would have made Lenny Kaye, former Patti Smith band guitarist and compiler of the Lynch pin Sixties punk psychedelia compilation *Nuggets*, shiver with delight. The Spiders came out of Sydney's west to take the ultra hip inner city scene by the balls with a savage sound and eerie authenticity drawn from the sonic power and exposed nerve endings of such Sixties mavericks as The Wailers, The Sons Of Adam, the Sonics, the Chocolate Watch Band and The Litter.

As early as 1981 in Sydney they were legends. Jello Biafra fell madly in love with them when the Dead Kennedys visited these shores. At this time in Sydney, the Spiders were seemingly one of the only things that really mattered apart from The Scientists and The Celibate Rifles for those who valued intensity. Coming from Sydney's west, Blood, by tradition should have been immersed in AC/DC but for him the Sixties, at that time, had everything. A real catalyst was, he recalls, seeing The Otherside, Rob Younger's first post Radio Birdman outing. This writer badly blew an audition with that band to replace Mark Kingsmill in the drumming seat.

"I used to go along to The Otherside gigs, and they used to play a lot of Sixties punk and I'd say who is this, what's this song and someone would say 'it's a cover' so ultimately I'd find out who did the original and buy it. And the Lipstick Killers were the same. By seeing them resurrect all those songs that were recorded in a really primitive fashion and give them life it made me realize that you don't need to go for the obvious covers or the obvious approach to music.

"In Australia, it's hard to be a band like us that is trying something different, something very different".

Some of that sixties material had more guts, more emotional power . . .

"More melodies, more everything".

. . . . . than metal today with ten times the wattage.

"Sure. I hate metal these days,. The only person in heavy metal I've got any sort of respect for is David Lee Roth. I think he's got some good songs.

"I prefer bands like The Smithereens, The Godfathers and REM. Gerard has a Godfather's T shirt, the bastard!"

Gerard: "My girlfriend sent it from England"

Mick Blood turned to his girlfriend and grinned evilly "I'd *kill* for that."

The bar staff and club attendants at Bankstown RSL are looking anxious. It's the Spider's soundcheck and a huge drum sound reverberates around the empty auditorium as a drummer and former Scientists' manager, Richard Lawson and band's soundman work to get a sound that is the same as that on the 'Volitile' single.

While the drummer has a brief break, an announcement is made in the club that someone's car alarm has been set off.

For Mick Blood the opportunity is too good to miss. "Hey, Richard" he calls to the stage, "You're setting off car alarms".

Blood grins that grin again. New guitarist, former Celibate Rifle member, Michael Couvret and Richard Lawson kill time while waiting for the others to assemble for a full band check by picking out the introduction to the Choirboys' "Run to Paradise". Couvret is seated on the stage, laid back, with legs folded and Blood makes it to the mic in a nick of time.

"Joanie" he spits *"I saw you at the pub last night"* and the whole thing evolves into and edgey version of "Test Pattern". And the club staff remain ill at ease.

Aided and abetted by the *Volitile* LP, the Spiders are, I believe, about to made distinct moves into and toward the upper ranks of Australian tough rock n' roll where the Angels, Divinyls, Rose Tattoo, Midnight Oil and Cold Chisel do or did reside. And a strong move it is. Even though the new LP does hold moments that approach a leathery pop such as the gem "The Other Side Of You", the Spiders, particularly in the stage environment have a pronounced razor edge and sense of danger in their sound that has been in need of rekindling in those higher stratas. Radio for one certainly needs them. The Church can have the etheretic, the Lime Spiders want more, much more.

In a very broad sense they are poised to break ground in this country beyond the tracks laid by yet unable to be sustained by Radio Birdman a decade ago.

The Spiders in 1988, are I believe that significant. The band have come a long way since it was all a bit of a giggle and Mick Blood hadd to play guitar and sing and later when *48 Crash* fanzine put out a tape with one issue that included several Spiders' cuts.

"That was probably some of the best sounding stuff thats been put out".

Are you comfortable with the band's position now?

"Oh, yeah. Last year was a crash course in the school of rock n' roll for me and I think for all of us. This LP proves we've learnt a lot, it's a big progression from the first LP and a real maturing for the band. And I think it's the shape of things to come.

"I've broken down the barriers of being worried about writing songs that sound like anybody else. Now I've realised that my stuff is sounding quite original. I can happily listen to it even if I'm not happy with the production. With the Spider's sound and my lyrics the general approach, we're definately got a unique sound and I think that's the big thing going for us. We won't restrict ourselves to

"Last year was a crash course in the school of rock'n'roll for The Lime Spiders"

one sort of music which has disappointed a few people because on the strength of 'Slave Girl' a lot of people wanted every song to be like that".

(Interestingly, a fledgling Waterfront Records knocked back a tape of "Slave Girl" because it was thought to sound too metallic)

"Slave Girl" is your big song isn't it?"

"It's our "Wild Thing". The Troggs had "Wild Thing" and couldn't shake it off and they had so many other good songs. "Slave Girl" is in no way a reflection of what we're doing now".

Mick Blood takes his songwriting very seriously. Saturday and Sunday mornings are his most prolific times and he constantly writes notes of ideas whenever they strike him. Lyrically, he says he grasps for the ground between the strange and the child-like.

"But my songwriting is still in its very early stages. I'm writing a lot of songs, too many to use in the band at the moment which is not a bad position to be in, but not every song suits the Spiders.

"What excites me most about the band is we are capable of playing any style of music with feeling. We haven't allowed ourselves to pigeonholed."

But your live shows are pretty wild like that show at Seven Hills. Doesn't that create an expectation on the part of the audience?

"That was a particularly loud show. We've actually toned down since then because I don't see any point in driving people away. I get really annoyed when I hear stories of people leaving because it was too loud. You can have a powerful sound without a dangerous level of volume. We're all going deaf. Tony, our bassplayer and Gerard are half deaf I'm sure and that's just stage sound so it's obviously louder out front".

That particular show was similar to the sound levels the Tatts used to adopt.

"I hope it was the equivalent of their power. I hate hearing loud music when it's a bad mix and cutting your head off with some really annoying frequency."

But, as Blood then related, if the mix and frequency are right; take no prisoners. Apparently during the sessions for the *Volitile* LP no one but Blood could stand the volume that came through his headphones and Blood wanted more, he couldn't get enough. His requests for more juice were denied because the level in Blood' cans was already at a dangerous peak.

A few months back it looked as though the ranks of the Spiders was going to have a bona fide legend in the form of former Dead Boy guitarist, Jimmy Zero. Although the plans fell through Blood obviously still tingles at the thought of it all.

"We played in Detroit with PiL and we met his girlfriend before the show and she said he was a great fan of ours and we thought ah, bullshit this tour is getting too much. She said he'd be right into coming and having a play with us, so I said if what you're saying is true get him to bring his guitar and we'll set up an extra amp for him.

"He turned up half way through the set and we had never met or anything and I said come out. We decided on 'Ain't Nothing to Do' (from the LP *Young, Loud and Snotty* and also a Spider's cover) and he took over the stage like he'd been with us for years and he'd never seen us at a soundtrack or anything, real Keith Richards style.

"I thought they (the Dead Boys) were a better punk band than the Pistols. Jimmy said when he played with us it was the first time that that song had been played in tune because the Dead Boys always played out of tune.

"He never wrote back to me. I spoke to him at Christmas and it was all systems go. But apart from immigration problems, (Zero couldn't get a working visa) last time I spoke to him the Dead Boys were reforming for a show on Boxing Day in New York and he said the only reason he agreed to do that gig was to get the airfare to Australia, thats how keen he was".

The video for the single "Volitile" was shot at Selinas in Sydney on a Tuesday afternoon. An estimated sixty kids turned up, not many considering the event was plugged on radio and in the press. The bar was open.

The director was reportedly worried that he may have to push the band but as the tape rolled on, Blood, in a surprise move writhed on the boards of the stage while Michael Couvret and Gerard Corben moved about like axemen intent on dangerous activities.

Towards the end attempts were made to drag the contorted Blood into the slamming audience. The session started at ten and at four was still going strong. The film crew, it is reported, applauded every take.

The move by Blood was an interesting one. He is not usually one given to Iggy or Younger stylisations. It is, as he says all a matter of feel.

"If it doesn't feel natural you shouldn't do it. I did it in the clip because I was so psyched up and I had to do it ten times over. I did it fairly convincingly each time and surprised everyone there.

"The last two nights in a row, maybe it's the moon, but I've felt really awkward on stage, like its the first time I've ever played and generally felt paranoid. As a consequence I wasn't doing a lot. But you can't force it. If there's nights when you're not feeling upfront about it the best thing I've found is to concentrate on your vocals and look at the crowd, eye contact and not rely on jumping around a lot.

"Eye contact is a big thing and I work on it a lot. I guess I learned that from Rob (Younger). He was great. He could just stand there and look straight through you.

"For that sort of stage act it helps if you've got heavy eye liner which Rob and Peter Tillman (Lipstick Killers) used to wear. But they used to wear makeup and I don't think I could get into that".

So did the "Volitile" video sessions alter your attitude to performing at all in any way?

"America changed my attitude to performing more than that. Every night was really important. If you were'nt feeling good you had to motivate yourself to perform, to push yourself. The PiL shows, playing 5000 to 6000 seaters as a frontman I found you had to be a bit larger than life".

Was that difficult for you?

"It was a little bit. I felt more comfortable towards the end of the tour. After the first two shows I broke the barriers. I felt really exposed on stage at those PiL gigs especially as a support band before 7000 people seated all the to the front which was something I'd never experienced before. It was really offputting at first but eventually I realised that you have to forget about that, shut it off from your mind and just get in to what you're doing. These days I get into a bit of a world of my own on stage. It's a really weird feeling. Its a different mode altogether".

And Lydon?

"I only met him once, after the last show. He was perfect. I just went up to him and said glad to finally meet you. He said (adopting a Cockney accent) 'I thought you blokes had been avoiding me or something' I said 'look I didn't know where to start to be honest' and he said 'don't believe what you're read about me'.

Blood also got the surprise of his life in L.A. to meet a well tanned Lux and Ivy from The Cramps, totally removed from sick looking, pale promo shots the world sees.

But what of Blood's days in nursing. Did anyone ever recognise him at work. "It happened a few times actually. People got freaked out when they saw me in a nurse's uniform after seeing me on stage and vice versa.

I dragged a whole heap of girls from my year in nursing to a gig one night and they couldn't believe it. Some of them didn't know how to talk to me the next day. They obviously felt really uncomfortable.

"They'd always regarded me as a fairly reserved guy who went about his work with a minimum of fuss which I did because I wanted to get through my training without getting the arse. John Lydon, I was watching him really carefully and it's all an act for him, its like drama almost. What he does on stage is his character that he puts on. I saw him one night come off, drop the face, wink at the roadies, then sort of put the face back on for the encore before he went out. That was a really cute thing to see. A bit of humanity."

Have the Spiders ever received any feedback fron the bands they've covered?

"I've been waiting to hear from Jack Bruce" Blood grinned.

"No, actually I've never got around to it. I want to write to some of the people and send them copies".

Gerard: "A club we played in Minneapolis the singer from the Litter worked there but he wasn't working that night."

Blood: "It would be great to talk to some of these guys and see what they think of our versions. I wanted to send 'Long Way To Go' to Alice or 'Mr Soul' to Neil Young, it's one of my favourites. It would be great to let them know that we actually acknowledge them".

So do Blood's friends treat him differently now?.Is he expected to buy the beers?

"I've got my mates. It's still the Australian shout. They don't buy me drinks all night because I've put out a few records".

"We're all going deaf!"

"The Dead Boys were a better punk band than The Pistols"

PRINCE: DO YA THINK HE'S SEXY?

No, it doesn't come with a scratch 'n' sniff cover either!

PRINCE
Lovesexy
(WEA)

"The best pop music does not reflect events so much as it absorbs them".
Greil Marcus on Sly Stone's *There's A Riot Goin' On*

Over a decade ago, in an attempt to place Sly Stone, Greil Marcus — the most scholarly of rock critics — evoked the American myth of Staggerlee, "an archetype that speaks to fantasies of casual violence and violent sex, lust and hatred, ease and mastery, a fantasy of style and steppin' high".

Sly's post *Riot* life and work bore out Marcus's eerie prediction of a man at war with — and on the run from — himself. Since vintage Sly Stone, black American music has given us no one so spooked out, so momentarily in tune with events, so much a product of the times. Until Prince.

So, where do we place Prince? With one single, 'Sign 'O' The Times', he compacted Sly's previous dread testament, tackling the terminal zone of AIDS, crack culture, urban and global paranoia over a searing, strung out funk that made it the '80s apocalyptic dance anthem. Alongside the delicious teased-out creation that was 'Kiss' and the clipped and chunky clout of the current 'Alphabet St.', Prince has reigned supreme in the single stakes. On album, it's been a different story. His work rate and willingness to experiment meant *Parade* was patchy, *Sign 'O' The Times* too long and 'Black' to throw away to make it into the marketplace. Hot on the latter's bootlegged heels comes *Lovesexy* and the title alone should tell you this ain't the Purple One's most *serious* outing.

Lovesexy comes wrapped in a much publicised package: Prince in the altogether, posing tastefully in front of a gilded lily with nary a glimpse of the — if we're to believe his back catalogue — overworked purple pecker. Small mercies! The lily does have a pretty provocative stamen poking out in the general vicinity of Prince's nether regions. (Dictionary definition of stamen — *the male reproductive organ of a flower, consisting of a stalk bearing an anther in which pollen is produced).* Thankfully, for us hay fever sufferers, it is not a scratch 'n' sniff sleeve.

Inside, *Lovesexy* trails the usual Prince signatures — sex, dirty talk, the weird (Catholic?) spirituality (guilt?) that slips in and out (sorry) of his work, some eclectic party funk and a smidgeon of social commentary. As usual, the ideas come so fast and furious they often overpower the songs. 'O No' begins with a girl's voice intoning lovers' doggerel and a male counterpart welcoming us *to the new power generation. "The reason my voice is so clear", he adds, "is 'cos there's no smack in my veins".* Over a cluttered cyberfunk, God battles it out with the powers of darkness — narcotics and drink — as a drug free Prince adds his voice to the "just say no" brigade. Alongside Side Two's opener, the awesome 'Dance On', it's the only song here that fractures the 'Lovesexy' obsession with the dual pursuit of sacred and profane love.

By now, it should be clear that sex is Prince's sole narcotic, a drug habit that thrives on a constant fix of phallic funk and the physical purgation of much of this music. Where Sly/Staggerlee saw salvation in hedonism and self immolation, Prince views sex through purple tinted specs as the means and the end. Desire is both fuel for his fantasies and raw material for his art but, from 'Dirty Mind' on, you just gotta wonder about the credibility of such obsessive aural exhibitionism.

Prince's recreation of himself as some kind of sexual deviant, albeit with an attendant spiritual morality, often finds its strongest representation in the miasma of effects that crowd around these songs like a chorus of Times Square pimps and voyeurs. Between 'O No' and 'Alphabet St.', we gatecrash a party, listen in to some disembodied coke babble, hang out with a gaggle of gig gatecrashers and drugheads whilst a preacher's voice implores us to *praise God with the fruit of the vine.* Between the depraved and the divine, the shadow of Stagerlee is just visible. But in the ensuing physical playfulness, Prince pushes knowingness into the background preferring to indulge a (naughty) childlike glee in sins of the flesh.

'Glam Slam' hits the treble button, basks in the harsh glare of guitars, multi-layered, vaguely acid tinged, splintering a fragment of soft core titillation: *Heavy feathers flicka nipple/Baby scam water ripple . . . Come a butterfly straight on your skin/U go 4 me and I come again. This thing we got — it's alive!"* Praise the lord and pass the Ecstasy.

'Anna Stesia' is more seriously provocative, sampled orchestral strings announcing a spartan groove that, alongside 'Alphabet St.', is the first side's strongest statement. This is spaced out, slow and sexy superfunk with a direct lineage that stretches back to Sly's primal prototype — say 'Thank You Falletinme Be Mice Elf Agin'. Only, Prince splices up the funk with techno-overload and the now prerequisite carnal-spiritual contradication.

'Dance On' starts Side Two with a heavy duty slab of social realism *a la* 'Sign 'O' The Times'. Here, Prince's worldview is refracted through newsreel footage, inner city survival and a startling Madhouse stutterfunk that strafes the speakers. As a glimpse into His Majesty's political overview, 'Dance On' takes a revisionist line — *It's time for new education, the former rules don't apply/We need a new power structure that breeds production instead of jacks who vandalize".* From here on in, it's back to the heavy duty pleasure principle.

'Lovesexy' itself steals the '1999' riff outright for a sex-is-the-ultimate-drug song; the guys pump it up in the background and the girls go for telephone sex that has Prince *drippin' all over the floor.* 'When 2 R In Love' wanders intact of the 'Black' sessions, a song of whispered secrets — "the brightest star pales next to your sex"!? — and the closest he comes to total immersion in the empire of the senses. The music is soft focus, the message is soft porn. For adults only.

Finally, 'I Wish You Heaven' — throwaway by Prince standards — and the elongated statement of intent that is 'Positivity'. In here, you can hear Sly/Staggerlee, the roots and the death rattle, the sound of what Prince terms "Spooky Electric". Unlike the previous role model, Prince holds back from the edge of the darkness that enveloped Sly. *Don't kiss the beast,"* he drawls unconvincingly as the chorus urges one and all to *hold onto your soul.* The last words on the record are "We got a long, long way to go" and the last sound is lapping water. Submerged in some weird sin, Prince renounces the old myths and swims against the current tide. On this evidence he is in no hurry to get there, preferring to relish the fun of the journey.

Lovesexy finds new ways of saying the same things and only occasionally does it reflect life outside Prince's hermetically sealed world of fetishistic love and attendant guilt. Playful and perverse, he remains a willing sinner whose Purple prose and indulgent pop still triumphs over the best of the rest. 'Lovesexy' may be a major rumpus but it's a long way short of a 'Riot'.

— SEAN O'HAGAN

• "Lovesexy" is released in Australia later this week

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Rediscovering the harmonies

LITTLE RIVER BAND
Monsoon
(WEA)

Basically, everything comes down to THOSE harmonies. Neat, tidy, confident lovingly polished harmonies. In one way *Monsoon* sounds like any other good LRB album; in another there's an enthusiasm and dignity of ageing that's been missing from their last few efforts.

Monsoon is of course the album that LRB hope will crack the international bigtime, particularly turn the huge AOR market into a goldmine — a market incidentally, that the Doobies and Little Feat have also reformed to buy into.

The record is more of a "hiaya, remember us" than a startling piece of work. Much of it is dragged down by the fact that all members contributed songs when it's distinctly clear that only Graham Gobles and Glenn Shorrock's works have any depth. Musically, it kicks off with the uptempo "It's Cold Out Tonight" and rolls along on a steady groove of up-tempos and ballads, exploring a succession of uncomplicated guitar riffs and subtle melodies, bound together by THOSE harmonies. Like their image, LRB music is uncluttered and seemingly effortless although it takes a lot of hard work to make things sound this easy. Nothing is forced; by the same token there's nothing remarkable either. Just a slow burning fuse that never explodes but expands into a warm comfortable glow, always knowing and finding its audience.

Glenn Shorrock's return is significant. His range is not as astonishingly wide as Farnham's but the delivery is more heartfelt. More importantly, he has an intuitive grasp for the melancholia inherent in LRB songs, not only bringing the more

• Shorrock by Bryon Smith

average songs to life but squeezing himself into yuppified sentiments of "A Cruel Madness" (why should my kid die from nuclear war) and "Great Unknown" (I still call Australia home etc) and making them almost poignant statements. Like I say, LRB know their audience . . . but not always their facts. If "Son Of A Famous Man" is indeed about Julian Lennon, John certainly wasn't overseas when he was born, he was touring through England.

— MARK CROMELIN

BRUCE HORNSBY & THE RANGE
Scenes From the Southside
(BMG)

Like Springsteen and Mellencamp, Hornsby sings road songs. But while Bruce's highways plunge through industrial centres and John drives melodic tractors up and down the furrows of the US Midwest, Hornsby's music travels in a battered band bus that once regularly did the short-haul from Virginia to Georgia.

A pianoperson with a distinctive style that edges out of jazz towards MOR, Hornsby made himself known in Australia last year with the plaintive "The Way It Is". A one hit wonder, then? I think not, although there are no tracks here that reach out and grab you the way a good Top 40 popper should.

The opener "Look Out Any Window" is an ecology anthem, predictable but nevertheless handled in a manner that he's flagwaving for a heartfelt cause rather than to get noticed. "The Road Not Taken" is a love story in the Appalachian coal mining community while "Jacob's Ladder" is a look-man-I'm-doing-the-best-I-can thingy, that echoes Randy Newman's style when it begins:

I met a fan dancer down in southside Birmingham.

She was running from a fat man selling salvation in his hand.

But the grittiest offering by far is "Defenders Of The Flag" where Hornsby, with the aid of some well sprayed blue harp from close pal Huey Lewis, opts for a base-camp Dylan approach, reflecting on the currently tattered look of Old Glory and equally worn and weary state of its defenders, past and present. Hornsby isn't essential but worthy of investigation.

GLASS TIGER
Diamond Sun (EMI)
CHEAP TRICK
Lap of Luxury (CBS)

Despite the corporate mentality that surrounds such acts, Glass Tiger and Cheap Trick are basically fun bands because they fuse pop and hard rock, they've got the right tastes about the right music, and they don't take themselves seriously. And when they do, they don't get snotty about it.

They came to attention in this country with *The Thin Red Line*: the follow up *Diamond Sun* continues the tradition of quality pop-rock, but with better songs and more intelligent arrangements that make the songs come alive. "Sing My Song" is one of the good ones, sort of a Crowded House meets Zeppelin, so is "Far Away". They use Ulien pipes from the Chieftains and on the lengthy "This Island Earth" they stretch themselves out, building on a mesmeric riff and then building up to a climax. The guitarists are tough, the singer obviously grew up digging the early '70s British blues-rock giants.

It wasn't until Cheap Trick's recent tour that Australia re-awakened to their delights. Although ignored for much of the '80s by radio, Cheap Trick have been making good records, each one re-defining their glorious love for American pop and British rock, each getting better and better. The return of Tom Petersson doesn't make much difference, as Trick have always played with great confidence and written perfect pop songs like "Wrong Side", "All We Need" and "Ghost Town". This is their 11th album, and while it doesn't reach the heights of *Heaven Tonight* or *One On One*, it equals *In Color* or *Standing On The Edge* which are as good as you'll get. At times Robin Zander's voice lacks conviction and Rick Nielsen wild and crazy guy persona is allowed to get in the way of the solos, but now they're back, let's hope Cheap Trick hold on to what they've got.

— MARK CROMELIN

MANTRONIX
In Full Effect

This is Mantronik's third LP and the first since he was released from his contract as artist and house-producer for Sleeping Bag, where he worked with artists such as Joyce Simms and Nocera.

But he's kept his detached view of hip-hop, letting trends influence his electro-experimentation only to the extent of reintroducing scratching. Conspicuously absent from *Music Madness*, it only served to diminish the b-boy respect he'd earned with *The Album* two years previously.

Curtis M is a musical nomad, and the album displays his desire to fuse rap with electro in an attempt to take the soundtrack of a Brooklyn Street Corner into the clubs. But is Mantronik still respected on the street?

The singles 'Simple Simon' and 'Sing A Song' mark a creative return to the once-trademark hard rock bass sound.

That other inherently individual aspect of Mantronix, MCTee's literate often humorous-raps, is on display too: *("Come on ladies fulfil a dream/Slap some grease on it and let's scream!" from 'Join Me Please').*

Following that growl of warped-out distortion is the ballad rap of 'Love Letter', a transatlantic communique to an absent girlfriend that is in the honourable tradition of King Sun D Moet's 'Hey Love' and is just as affecting.

Even though he wears gold, MCTee is a street philosopher and not a plain "get on the mike" egotist. The title track 'In Full Effect', an anti-cocaine song sees him at his hardest: *"Bad for habit you've got to have it/'Cos coke don't smoke the hope/the pocket of those who try will the die/Living the life that lies/And piss on pride/Well you can call me the guide/To steer you in the right direction/Protection."*

It's not going to take the world by storm, that's for sure. 'In Full Effect' will annoy some, enlighten others and offer disciples of deft home-boy hardcore a compromised return to the street.

— HELEN MEAD

THE SUGARCUBES
Life's Too Good
(Virgin/EMI)

"I'll teach the little angels, I'll, I'll take the harps away and, and I'll teach them how to use the harmonica . . . "More gibberish. A thudding bass. THAT very clever guitar, tom tom and cymbal mish mash mixed down so you can listen to that voice ('Traitor'). The gibberish is defeatist and crass. That voice is punchy, uplifting. Nothing else on this album scratches the spine like 'Birthday'. Every other organ is hammered hard-head, heart, teeth and gonads. The Sugarcubes from Iceland are the most unique thing to hit pop for years . . . because they're not quite pop, you see.

The lyrics achieve the heights that were being reached by the Banshees before they tripped out. Stark nonsense effects space within the pop song that allows the listener to think. Where most pop, from Bros to Bruce, hectors, tries to involve the listener, The Suggies do their silly little dance, sing their silly little song and say — if you don't like it, you can BOG OFF!

Musically the album proves The Cubes are a continuation of that brilliant experiment engaged in by The Slits and their ilk before dressing up like a pillock became all important and *de rigueur*. This doesn't make the record sound dated. Ninety-nine per cent of what we've had in between has been total shit, the sound of pop dribbling back up its puckered little poo-hole. We haven't even started yet.

Jazz (those hollow drums!), R&B, ('Take R&B' is Abba jamming a jolly S&M ditty with the Feelgoods), Simple Cure (but without the wank), T'Pau, Beefheart and Jane Birkin are stolen from. Nothing is ever lamely borrowed.

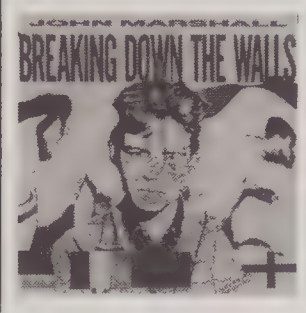
Nothing is worshipped. If this record has a theme tune then it's 'Deus' — an anthem to Atheism. Not bad for a bunch of pixie worshippers.

WOOF! WOOF! WOOF! They don't want to be The Beatles (they seldom jangle and never lisp), they don't want to be The Munsters (tho' no Goff combo has written anything as scary as 'Petrol'), they don't want to be Newt Newt Newt, Deacon Newt or Johnny Hates Newt. Jesus — they're all but unique.

— STEVEN WELLS

SINGLES

EDITED BY AL WEBB



JOHN MARSHALL
Breaking Down The Walls
(WEA)

I like a lyric swith a bit of Muscle, about non-love things, about the world. Something broader than "I Should Be So Schmucky". An effective cross between rock and disco, the passion of rock with the insistence of dance.

UGLY UGLY UGLY
Living In A Sponge (EP)
(Hell)

Arguably the quietest audio cut on a disc since the invention of the phonograph. What you get is late sixties-style hippy music which is totally indulgent and smeared with a vocal that lives up to the band's name. Why bother?

ART GARFUNKEL
So Much In Love
(CBS)

A lilting, buoyant ditty highlighting the man's dulcid tones on a remake of the Tyme's minor 1963 hit. lavish production, a voice smother than vintage port. Music for schmaltzy sophisticates.

VARIOUS
Australian Olympians: You're Not Alone
(CBS)

An all-star singalong tailored like all such calls to the national spirit — quiet beginning, rousing chorus exhorting us to support our noble Olympians. No point naming names. All your fave Aussie voices are here. Proceeds will go towards helping send our champions to Seoul.

ED KEUPPER
(When There's) This Party
(True Tone)

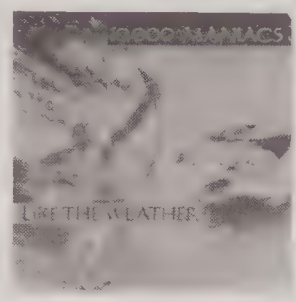
One of Keupper's best recent tracks. Great use of acoustic guitars to drive this machine just as surely as the electric variety that surround it. Unusually extroverted chorus with full female support vocals helps it burst from the speakers. Passionate guitar solo is an added bonus.

RATTLESNAKE SHAKE
Beyond Belief
(Waterfront)

Straight ahead R & B meets rock'n'roll, Sydney style. Macho music for pubs and clubs, based on the same old riffs you've heard around Sydney clubs for the last ten years. Owes more than a passing deference to the Sunnyboys.

SPK
Breathless
(Regular)

Synthesiser dance music with an arty edge. Over the years SPK have honed down an eccentrically dissonant sound into something that can now come out on a label called "Regular". Musical politics aside, this is an easy record to listen to, bordering on bland, blending innocence with commerciality. Good use of automated backing.



10,000 MANIACS
Like The Weather
(Elektra)

Singer sounds positively like a young Stevie Nicks, a plus or a minus depending on your sympathies. One of those unusual American bands who play a brand of pop naive based around simple tunes and elementary instrumentation. A tradition that goes back to the early Blondie, and which the Maniacs are doing their darndest to keep alive in the synthesiser-sodden eighties.

DANNY WILDE
Time Runs Wild
(Geffen)

The Clayton's Tom Petty. The guy's ripped off the classic Tom Petty sound (circa "Damn The Torpedoes") holus bolus. On the plus side, he at least does it with flair and spirit, something some would argue Petty himself has lost in recent years. Obvious contender for rock FM playlists.

GEORGE THOROGOOD
You Talk Too Much
(Manhattan)

Pure R & B, Thorogood style. Every self-respecting exponent of the genre does their own version of the classics. Thorogood takes this tongue-in-cheek gripe rocker and renders it true to its original spirit, even if he doesn't exactly lift it to new heights. Sax solo really rips.

ROGER HODGSON
Hai Hai
(A & M)

Interesting blend of unusual synth sounds and Hodgson's trademark, his mouth harp. The guy's an interesting craftsman of modern music somewhat hit or miss, often losing the drama under the schmaltz. This newie moves pretty well, and is about as close as you'll get to the Hodgson of Supertramp- . . . which is still a fair distance.

T-Bone stakes his claim

T-BONE BURNETT
The Talking Animals (CBS)

J Henry Burnett has in his time been associated with so many famous people (who for once will remain nameless here) that it's tended to obscure his own excellence as one of the sharpest and most idiosyncratic songwriters around. This record is true to form — tetchy, eccentric, argumentative and sometimes downright facetious, but also *wise* in a curious way. Listening to this humourist, humanist and a mused observer of human folly is like having a slightly demented cousin regale you with a succession of infinitely convoluted, infinitely intriguing yarns. It's compulsive and, against the odds, it makes sense.

Burnett's great moments often aren't so much in the songs themselves, which sometimes conform all too familiarly to the great guitar tradition, but in those moments when he sticks his beaky head through a gap and lays his preoccupations on the line. The 'Wild Truth' is so-so until Burnett comes in with an impassioned blast of bewildered invective *(I get the feeling that as soon a something appears in the paper it ceases to be true)* and from that moment on, it has the unmistakeable ring of conviction. But it's conviction filtered through the dryest of wits, a fair bit of worldly experience and a lifetime of listening to very peculiar records indeed.

What's astounding is that Burnett's able to do so much so strangely in what's basically the hoariest of guitar rock formats. 'The Killer Moon' is a monolithic slab of atmospheric melodrama, with lyrics by his four-year-old daughter Molly, if this is to be believed, it's cause for concern — either the child's as flakey as her dad, or she's been listening to Echo And The Bunnymen. Either way, it's downright scary, not least for Burnett's uncanny metamophosis into Lennon's ghost.

The strangest conceit here is the lush but poker-faced tango of 'Image', where Burnett's solemn opening statement accumulates several layers of absurdity, as it's filtered through assorted translations by Ruben Blades, a certain Ludmila, and Cait O'Riordan in a not-very-convincing Juliette Greco role. 'Dance Dance Dance' turns out to be a shaggy-dog story about an island off the coast of Argentina inhabited entirely by Hollywood starlets, then there's a marrow-chillingly lovely song written with Bono (who appears on the fade caterwauling away in his usual metaphysical raptures); and there's also some dross — the disposable 'Relentless', and 'Euromad', the self-indulgent whingeings of a US rocker on the Continent.

The killer blow, however, comes last — 'The Stange Case of Frank Cash and the Morning Paper'. Drawlingly narrated over a simmering Bo Diddley choogle, this cautionary tale of greed and clairvoyance has a twist that's more O Henry than J Henry, and should by rights carry the warning: "Do not reveal the ending of this song to your friends". The finest, certaintly the strangest, narrative song since 'Lily, Rosemary And The Jack of Hearts'.

The Talking Animals displays some of Burnett's nost striking qualities and faults in about equal measure (and I'm still undecided on how to qualify his pernickety high-pitched whine of a voice), but this is definitely the record to win him the attention he deserves.

Not so much a true original, perhaps, as a very, very singular man.

— JONATHAN ROMNEY

THE FALL
The Frenz Experiment
(Mighty Boy/EMI)

If I tell you that The Fall's new LP (discounting compilations and lives, their *tenth!)* is the strangest to date, you'll know we're talking industrial strength weird . . .

The key word in the album's title is *Experiment,* lurking there like a bold statement of intent, a government health warning or a sick note from the band's mum. I'd believed that the ill-fated *Hey Luciani!* play had purged Mark Smith's soul of the need to strike out in new directions. Furthermore, the recent developments — groovy cover versions, extra added glam and, gawd'elpus, hits! — had left me expecting The Fall to go Big Pop. Instead I've got . . .

The Fall's most musically chaotic, apparently undisciplined, almost trippy, music for ages. For much of its meandering progress it could easily pass for a Mark E solo effort, so conspicuous by their absence are both Brix's guitar and Marcia's keys. Most of the time, indeed, the lead instrument on *Frenz* . . . is Steve Hanley's bass, The runaway cement-train self-belief The Fall exude live is here all but dissipated.

The opening pair of sort've songs, 'Frenz' and 'Carry Bag Man', are illustrative, being plodding nonentities whose lyrics add up to little more than tape-loop mantra chants. Further in, 'The Steak Place' — basically just Mark and producer Simon Rogers' semi-acoustic guitar — is a Fall-by-numbers advertisement for Berni Inns (enlivened only by the discovery that the corners are occupied by 'hitman'), while 'Guest Informant' is a 40 second excerpt from a recent B-side. In the midst of all this there are two, almost three, songs that remind you of The Fall's habitual glory . . .

'Athlete Cured' is, if anything, an old fashiond Fall tune that engrosses the listener through a storyline that concerns the unhappy (German) athlete of the title whose room is pervaded by the smell of hot dogs which can only be eradicated by the exhaust fumes from the Volkswagen of his brother, a clerical officer! (The album's centrepiece, the long 'Bremen Nacht' also deals with Germany in some way, but what *exactly* it's about is beyond me.) Rattling along on a taut, punch tune that could have introduced one of those late-50s cop series, its disconcertingly scary atmosphere is added to by incomprehensible voices barking something (orders? warnings?) through megaphones, and sirens that slice unnervingly through the song. Great stuff.

The almost-wizard 'Oswald Defence Lawyer' ends the record by demonstrating most of its problems. It's an intriguing lyric (any takers for *"the stuffed corpse of Walt Whitman"*?) but it's strangled by being squabbled over by four different tunes.

Because this is The Fall it will be afforded houseroom and loads more plays than it probably deserves. But, objectively, there's nothing here to compare with, say, 'US — 80s & 90s' off 'Bend sinister', and overall *Frenz* . . . isn't fit to share the same planet as *This Nation's Saving Grace.*

Maybe my disappointment is heightened by my over-excited expectations. I'd anticipated *Dare* or, more likely, *Electric Warrior, The Frenz Experiment,* turns out to be The Fall's *Sandinista.* Yep, *that* weird . . .

— DANNY KELLY

HALL & OATES
ooh yeah!
(BMG)

Daryl Hall and John Oates, the most successful singing duet the world has yet seen, have made this album by themselves.

This is not to say that the rest of us cannot enjoy it too, but it is an important point in determining the band's current direction.

In 1968 when the duo was formed *(yes, it was that long ago)*, and in ensuing years, Hall & Oates' musical concentration lay with the blacker and more soulful sounds of Philadelphia. *White* soul, was a common point of reference, even if at times it was about as far off as calling Mel and Kim good songwriters, and the young, good looking Americans seemingly preferred to make music with feel and nuance rather than blustering rockist overkill. Hall & Oates had some success with brooding, soul-oriented songs such as *She's Gone* and *Sarah Smile*, and later with the more uptempoed *Rich Girl,* but mass continual success still eluded them and in the early part of the '80s they shifted to more commercial ground.

Three years ago, Hall & Oates temporarily disbanded, with Hall going off to make his sec-

ond solo album and John Oates preferring to copy WHAM's Andrew Ridgley and drive a racing car. Back together again now, Hall & Oates have shifted once again and returned somewhat to their Phili' roots.

This is not a pop record. It's more a cool, slinky and wonderfully rhythmic collection of songs all over four minutes and 26 seconds in length which would better suit a lubricious nightclub-cum-pick-up-joint than a flashy and illuminating disco.

Acting as a constant in the face of the duo's musical change is the exhilarating voice of Daryl Hall, arguably the greatest white singer to come out of the US in the last decade. His range is considerable, his tone exact and the balance he places between power and passion is near perfect. If for nothing else, this album would be recommended on the strength of his voice alone.

In rock circles, albums are sometimes described as growers. That either means it will probably grow on you like a fungus or grow on you like a younger brother or sister you never had.

On this album's first listen I was impressed. I was impressed by the album's rhythm, its groove, by Hall's vocal prowess and the romantic quality of most of the songs *(alas, like most albums, there are two or three of the dreaded fillers).* By the third listen I was still impressed by all those things, but additionally by the way Hall & Oates had best utilised the services of stereo. It sounded so full.

— SCOTT HOWLETT

VARIOUS ARTISTS
Ugly Things Vol. Three
(Raven)

There comes a time when reality crosses over into the realms of fantasy and the twilight zone. Just one glance at the unbelievably lurid cover of *Ugly Things Vol. Three* and you'll know exactly what I mean.

If you think the cover is out of this world, then the album's contents are right down to earth. The 18 tracks were recorded in Australia or New Zealand between 1965 and 1968, and represent some of the dirtiest, meanest garage punk and R&B of the entire era. While the first two volumes of the Ugly Things folio were the definitive statements on the subject (easily outclassing any number of Pebbles, Boulders or Psychedelic Unknown packages from the US) Vol. Three is worthy follow-up.

If the better bands represented here the standout tracks came from The Twilights ('I'm Not Talking'), The La De Das (a killer version of 'How Is The Air Up There?') and Larry's Rebels ('Flying Scotsman', a deft rewrite of 'Train Kept A'Rolling'). Of the lesser known bands Machine Gun Kelly's Rejects ('I'm Going Back'), The Others ('Why Can't She Be Mine'), Chants R&B (the ferocious 'Neighbour Neighbour') and The Blue Stars ('Social End Product') came out on top.

Mind you, not everything on the set works. There's a couple of mediocre tracks, but the biggest cop out of all is kicking off the set with The Loved Ones' 'Everlovin' Man' and ending it with The Easybeats' 'For My Woman'. They may be classic tunes, but they just don't cut it with the company collected on this set. Besides, anyone remotely interested in the era would already possess the two tunes on any number of releases.

— IAN McFARLANE

WIN! A STEVIE NICKS LIVE VIDEO!

Stevie Nicks, the mysterious lady of American pop, has released a music video starring Peter Frampton and Mick Fleetwood among others.

Songs included on the *Live At Red Rocks* video include: "Outside The Rain", "Dreams", "Talk To Me", "I Need To Know", "No Spoken Word", "Beauty And The Beast", "Stand By Me", "Has Anyone Ever Written", and her best Fleetwood Mac song, the underrated "Edge Of Seventeen".

***Juke,* in conjunction with CEL Video, have a dozen copies of *Live At Red Rocks* to give away to lucky readers. For the chance to win one of the new Stevie Nicks' videos, simply write in and tell us which singer Stevie Nicks did a duet with in the hit song "Stop Draggin' My Heart Around".**

Write your answer, along with your name and address, on the back of an envelope and send it to:

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JUKE OZ CHARTS

SINGLES

1	2	**THE FLAME, Cheap Trick**	**CBS**
2	1	**GET OUT OF MY CAR, GET INTO MY DREAMS, Billy Ocean**	**Liberation/CBS**
3	3	**DOCK OF THE BAY, Michael Bolton**	**CBS**
4	9	**WHEN WILL I BE FAMOUS, Bros**	**CBS**
5	5	**SIGN YOUR NAME, Terence Trent D'Arby**	**CBS**
6	4	BREAKAWAY, Big Pig	Mushroom/Fest
7	—	LOVE IS A BRIDGE, Little River Band	WEA
8	7	REV IT UP, Jerry Harrison	PolyGram
9	8	STUTTER RAP, Morris Minor & The Majors	Virgin/EMI
10	6	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING, Rick Astley	BMG/RCA
11	—	I WANT YOU BACK, Bananarama	Liberation/CBS
12	19	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
13	15	COULD'VE BEEN, Tiffany	WEA
14	13	LOVE IN THE FIRST DEGREE, Bananarama	Liberation/CBS
15	10	WONDERFUL LIFE, Black	Festival
16	12	I FOUND SOMEONE, Cher	WEA
17	—	WHAT A WONDERFUL WORLD, Louis Armstrong	Festival
18	21	TELL IT TO MY HEART, Taylor Dayne	BMG/RCA
19	11	HAZY SHADE OF WINTER, The Bangles	EMI
20	14	YOU'RE NOT ALONE, Australian Olympians	CBS
21	20	GROOVE, Eurogliders	CBS
22	24	BOYS (SUMMER TIME LOVE), Sabrina	PolyGram
23	—	ALWAYS ON MY MIND, Pet Shop Boys	EMI
24	—	I'VE HAD THE TIME OF MY LIFE, Jennifer Warnes & Bell Medley	BMG/RCA
25	16	UNDER THE MILKY WAY, The Church	Mushroom/Fest

ALBUMS

1	1	**GOOD MORNING VIETNAM, Original Motion Picture S'track**	**Festival**
2	2	**THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**CBS**
3	—	**MORE DIRTY DANCING, Original Motion Picture S'Track**	**BMG/RCA**
4	3	**THE LONESOME JUBILEE, John Cougar Mellencamp**	**PolyGram**
5	9	**HITPIX '88, Various Artists**	**CBS**
6	4	DIRTY DANCING SOUNDTRACK, Various Artists	BMG/RCA
7	5	WHENEVER YOU NEED SOMEBODY, Rick Astley	BMG/RCA
8	7	BIG BAD NOISE, Choirboys	Mushroom/Fest
9	10	TEMPERAMENTAL, Divinyls	Festival
10	—	TOUR OF DUTY, TV Soundtrack	CBS
11	8	PUMP IT UP, Various Artists	CBS
12	6	MAN OF COLOURS, Ice House	Regular/Fest
13	16	LAP OF LUXURY, Cheap Trick	CBS
14	—	TALES OF THE CITY, Rockmelons	Truetone/EMI
15	19	NAKED, Talking Heads	EMI
16	11	STARFISH, The Church	Mushroom/Fest
17	15	TEAR DOWN THESE WALLS, Billy Ocean	Liberation/CBS
18	18	WONDERFUL LIFE, Black	Festival
19	17	NOW AND ZEN, Robert Plant	WEA
20	14	FREIGHT TRAIN HEART, Jimmy Barnes	Mushroom/Fest
21	13	THE BOOMERANG CAFE, John Williamson	Festival
22	—	KICK, INXS	WEA
23	—	CHER, Cher	WEA
24	21	FAITH, George Michael	CBS
25	24	CASUAL GODS, Jerry Harrison	PolyGram

ALTERNATIVELY

SINGLES

1	**FIREBALL OF LOVE, The Dubrovniks**	**Citadel**
2	**WHEN THERE'S THIS PARTY, Ed Kuepper**	**True Tone**
3	**JOHN BONHAM'S COKE ROADIE, This Is Serious Mum**	**Elvis**
4	**SUCK N' SWALLOW, Hard Ons**	**Waterfront**
5	**DANCING BAREFOOT, Celibate Rifles**	**Hot**
6	**DON'T STAND SO CLOSE TO THE WINDOW, Paul Kelly & The Coloured Girls**	**Mushroom**
7	TOP END KILLER, King Snake Roost	Aberrant
8	MY WILLINGNESS, Stephen Cummings	Rampant
9	I LIKE IT BOTH WAYS, Johnny Teen & The Broken Hearts	Green Fez
10	MY PAL, God	Au Go Go
11	SIDEWALKING, Jesus & Mary Chain	WEA
12	TRICK OF THE LIGHT, Triffids	White
13	RACK MY BRAINS, Huxton Creepers	Big Time
14	BEAUTY WAS THE BEAST, Bell Jar	Hot
15	LOVE ON YOUR BREATH, Painters & Dockers	White
16	SUEDEHEAD, Morrissey	EMI
17	VOLATILE, Lime Spiders	Virgin
18	VICTORIA, The Fall	Beggars Banquet
19	CRASH, Primitives	RCA
20	WORLD UPSIDE DOWN, Love Gone Wrong	Mighty Boy
21	EVERYTHING GET ON DOWN, Hummingbirds	Phantom
22	RITA, Adorable Ones	Adorable
23	LOVE WILL TEAR US APART, The Swans	Product Inc.
24	KING SNAKE ROOST/FEEDTIME, Split Single	Aberrant
25	STOLLER IN THE ATTIC, Chad's Tree	Nude

Compiled with the assistance of Jetts (Independent Sales), Missing Link, Gaslight, Da Da, and Waterfront Records

ALBUMS

1	**ROARING DAYS, Weddings Parties Anything**	**WEA**
2	**BARBED WIRE KISSES, Jesus & Mary Chain**	**WEA**
3	**DICKCHEESE, Hard Ons**	**Waterfront**
4	**HAIRWAY TO STEVEN, Butthole Surfers**	**Au Go Go**
5	**THE ENERGETIC COOL, Bachelors From Prague**	**3333**
6	WOODEN FOOT COPS, Woodentops	CBS
7	VIVA HATE, Morrissey	HMV
8	WIGWORLD, Damien Lovelock	Hot
9	COOPER S, Feedtime	Aberrant
10	PRE DEITY, Died Pretty	Citadel
11	FRENZ EXPERIMENT, The Fall	Beggars Banquet
12	PRODIGAL SON, The Saints	Mushroom
13	GODDESS, The Honeys	Waterfront
14	THE LION & THE COBRA, Sinead O'Connor	Festival
15	BOTTLE MAN'S WIFE, Widdershins	Waterfront
16	CALENTURE, Triffids	White
17	GNAWING AT THE BONES OF ELVIS, Crown Of Thorns	Crawdaddy
18	PLEASED TO MEET ME, The Replacements	WEA
19	SUNSET STRIP, Sunset Strip	Au Go Go
20	LIFE'S TOO GOOD, Sugarcubes	One Little Indian
21	THRASH TILL DEATH, Depression	Cleopatra
22	COSMIC PSYCHOS, Cosmis Psychos	Mr Spaceman
23	LOVE TOWN, Stephen Cummings	Rampant
24	DADDY'S HIGHWAY, The Bats	Flying Nun
25	LOVELY, The Primitives	WEA

Metal

1	**SEVENTH SON OF A SEVENTH SON, Iron Maiden**	**(EMI)**
2	**NO EXIT, Fates Warning**	**(Metal Blade)**
3	**LET US PREY, Nothing Sacred**	**(Cleopatra)**
4	**THE NEW ORDER, Testament**	**(Megaforce)**
5	**SO FAR, SO GOOD, SO WHAT, Megadeth**	**(EMI)**
6	**L.A. GUNS, L.A. Guns**	**(PolyGram)**
7	**ATOMIC ARENA, Barren Cros**	**(Enigma)**
8	**SURFING WITH THE ALIEN, Joe Satriani**	**(Relativity)**
9	**KEEPER OF THE SEVEN KEYS, Helloween**	**(SPV)**
10	**HISTORY OF A TIME TO COME, Sabbat**	**(Noise)**

● *Courtesy Metal For Melbourne Records*

Clubland

1 **DIVINE EMOTION, Narada**
2 **VIBE ALIVE, Herbie Hancock**
3 **PAYBACK MIX PART TWO, James Brown**
4 **HOT STUFF, Boys From Brazil**
5 **BAD YONG BROTHER, Derek B**
6 **BASS (HOW LOW CAN YOU GO), Simon Harris**
7 **WINNER, Heartbeat**
8 **MOVIN' 88, Brass Construction**
9 **RONS HOUSE, Run DMC**
10 **PARENTS JUST DON'T UNDERSTAND, Jazzy Jeff**

● *Courtesy Central Station Records, Melbourne*

Videos

ROBOCOP	**(RCA)**
THE LOST BOYS	**(Warner)**
BEVERLY HILLS COP 2	**(CIC-Taft)**
THE FLY	**(CBS Fox)**
BLACK EAGLE	**(Palace)**
BLACK WIDOW	**(CBS Fox)**
AMERICAN NINJA 2	**(RCA Columbia)**
ROXANNE	**(RCA Columbia)**
A ROOM WITH A VIEW	**(Roadshow)**
THE KINDRED	**(Roadshow)**

● *Courtesy Movieland*

Mark Smith and The Fall are numbe 18 on this week's Alternative singles chart, with their cover of The Kings' "Victoria".

CHARTS

USA

SINGLES

1	1	**ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine**	**Epic**
2	6	**ONE MORE TRY, George Michael**	**Columbia**
3	2	**WISHING WELL, Terence Trent D'Arby**	**Columbia**
4	9	**SHATTERED DREAMS, Johnny Hates Jazz**	**Virgin**
5	8	**NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox**	**Jive**
6	3	ANGEL, Aerosmith	Geffen
7	7	ALWAYS ON MY MIND, Pet Shop Boys	EMI/Manhattan
8	5	PINK CADILLAC, Natalie Cole	EMI/Manhattan
9	11	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
10	10	ELECTRIC BLUE, Icehouse	Chrysalis
11	14	WAIT, White Lion	Atlantic
12	13	TWO OCCASIONS, The Deele	Solar/Capitol
13	19	EVERYTHING YOUR HEART DESIRES, Daryl Hall/John Oates	Arista
14	18	PIANO IN THE DARK, Brenda Russell featuring Joe Esposito	A&M
15	22	TOGETHER FOREVER, Rick Astley	RCA
16	4	WHERE DO BROKEN HEARTS GO, Whitney Houston	Arista
17	12	PROVE YOU LOVE, Taylor Dayne	Arista
18	21	DREAMING, Orchestral Manoeuvres In The Dark	Virgin/A&M
19	—	FOOLISH BEAT, Debbie Gibson	Atlantic
20	—	CIRCLE IN THE SAND, Belinda Carlisle	MCA
21	—	MAKE IT REAL, The Jets	MCA
22	—	WE ALL SLEEP ALONE, Cher	Geffen
23	15	GET OUTTA MY DREAMS, GET INTO MY CAR, Billy Ocean	Jive/Arista
24	—	STRANGE BUT TRUE, Times Two	Reprise
25	—	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA

ALBUMS

1	4	**FAITH, George Michael**	**Columbia**
2	1	**DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
3	2	**INTRODUCING THE HARDLINE, Terence Trent D'Arby**	**Columbia**
4	3	**MORE DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
5	5	**BAD, Michael Jackson**	**Epic**
6	7	APPETITE FOR DESTRUCTION, Guns And Roses	Geffen
7	6	KICK, INXS	Atlantic
8	9	NOW AND ZEN, Robert Plant	Es Paranza
9	15	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	Epic
10	12	PRIDE, White Lion	Atlantic
11	11	PERMANENT VACATION, Aerosmith	Geffen
12	18	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
13	13	MAKE IT LAST FOREVER, Keith Sweat	Elektra
14	—	SAVAGE AMUSEMENT, Scorpions	Mercury
15	17	PEBBLES, Pebbles	MCA
16	8	NAKED, Talking Heads	Fly/Sire
17	10	KINGDOM COME, Kingdom Come	Polydor
18	14	TIFFANY, Tiffany	MCA
19	19	HYSTERIA, Def Leppard	Mercury
20	21	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
21	16	TEAR DOWN THESE WALLS, Billy Ocean	Jive/Arista
22	20	SKYSCRAPER, David Lee Roth	Warner Bros
23	24	WHITNEY, Whitney Houston	Arista
24	—	DIESEL AND DUST, Midnight Oil	Columbia
25	23	TUNNEL OF LOVE, Bruce Springsteen	Columbia

UK

SINGLES

1	—	**SHE'S LEAVING HOME/WITH A LITTLE HELP, Billy Bragg with Wet Wet Wet**	**Go! Discs**
2	1	**PERFECT, Fairground Attraction**	**RCA**
3	4	**BLUE MONDAY ('88 REMIX), New Order**	**Factory**
4	9	**LOADSAMONEY(DOIN' UP THE HOUSE) Harry Enfield**	**Mercury**
5	2	**THEME FROM S-EXPRESS, S-Express**	**Rhythm King**
6	10	ALPHABET ST, Prince	Paisley Park
7	—	ANFIELD RAP, Liverpool Football Club	Virgin
8	—	GOT TO BE CERTAIN, Kylie Minogue	PWL
9	3	MARY'S PRAYER, Danny Wilson	Virgin
10	7	I WANT YOU BACK, Bananarama	London
11	11	PUMP UP THE BITTER, Star Turn On 45 Points	Pacific
12	6	WHO'S LEAVING WHO, Hazell Dean	EMI
13	5	PINK CADILLAC, Natalie Cole	Manhattan
14	15	DIVINE EMOTIONS, Narada	Reprise
15	—	BROKEN LAND, Adventures	Elektra
16	—	THE KING OF ROCK 'N' ROLL, Prefab Sprout	Kitchenware
17	17	A LOVE SUPREME, Will Downing	4th & Broadway
18	16	LET'S ALL CHANT, Pat & Mick	PWL
19	13	I WANT YOU BACK '88, Michael Jackson/Jackson 5	Motown
20	24	BAD YOUNG BROTHERS, Derek B	Tuff Audio
21	—	CIRCLE IN THE SAND, Belinda Carlisle	Virgin
22	—	IM NIN' ALU, Ofra Haza	Ace
23	14	PLAY IT BACK PART 1, James Brown	Urban
24	22	START TALKING LOVE, Magnum	Polydor
25	—	SOMEWHERE IN MY HEART, Aztec Camera	WEA

ALBUMS

1	1	**TANGO IN THE NIGHT, Fleetwood Mac**	**Warner Bros**
2	10	**STRONGER THAN PRIDE, Sade**	**Epic**
3	14	**STAY ON THESE ROADS, A-Ha**	**WEA**
4	2	**THE INNOCENTS, Erasure**	**Mute**
5	4	**DIRTY DANCING-SOUNDTRACK, Various**	**RCA**
6	16	MORE DIRTY DANCING, Various	RCA
7	—	LOVESEXY, Prince	Paisley Park
8	11	POPPED IN SOULED OUT, Wet Wet Wet	Precious
9	19	THE CHRISTIANS, The Christians	Island
10	6	THE BEST OF OMD, OMD	Virgin
11	17	WHITNEY, Whitney Houston	Arista
12	7	NOW 11, Various	EMI/Virgin
13	9	HIP HOP AND RAPPING IN THE HOUSE, Various	EMI/Virgin
14	—	SAVAGE AMUSEMENT, Scorpions	Harvest
15	8	PUSH, Bros	CBS
16	13	LIFE'S TOO GOOD, The Sugarcubes	One Little Indian
17	6	ACTUALLY, Pet Shop Boys	Parlophone
18	22	SIXTIES MIX 2, Various	Stylus
19	3	SEVENTH SON OF A SEVENTH SON, Iron Maiden	EMI
20	—	OPEN UP AND SAY AHH, Poison	Capitol
21	18	NITE FLIGHT, Various	CBS Mood
22	25	FROM LANGLEY PARK . . . Prefab Sprout	Kitchenware
23	—	SGT PEPPER KNEW MY FATHER, Various	NME/Childline
24	20	EVERYTHING, Climie Fisher	EMI
25	—	BLIND, Icicle Works	Beggars Banquet

OUT! this week

Vinyl

Singles

NEW ORDER
Blue Monday '88
JON ANDERSON
Hold On To Love
EUROGLIDERS
It Must Be Love (7", 12")
AMAZULU
Wonderful World (7", 12")
AFRIKA BAMBAATAA
Reckless (7", 12")
GREAT WHITE
Save Your Love
PAT McLAUGHLIN
Wrong Number
HOUSE OF SHOCK
Middle Of Nowhere
COOKIE CREW
Get On Up (7", 12")
RICK ASTLEY
Together And Forever (12")
K.T. Oslin
'80s Ladies
KENNY G
Midnight Motion
ERIC CARMEN
Make Me Lose Control
FAIRGROUND ATTRACTION
Perfect
SOCIETY
Love It
ANNA CHRISTENSEN
Afraid Of The Dark
HIPPOS
Dark Age
BLUE MERCEDES
See Want Must Have (7", 12")
SOHO
Piece Of You
CHRISTOPHER COE
Come With Me My Giselle
NOEL'S COWARDS
Fingers Crossed
SUAVE
My Girl
SAMANTHA FOX
Naughty Girls (Need Love Too)
HAPPY MONDAYS
24 Hour Party People
PREFAB SPROUT
King Of Rock'n'Roll
DAN FOGELBERG
Longer

Albums

THOMAS DOLBY
Aliens Ate My Buick
GLASS TIGER
Diamond Sun
EDDY GRANT
File Under Rock
AFRIKA BAMBAATAA
The Light
TOMMY EMMANUEL
Up From Down Under
WALL OF VOODOO
Ugly Americans
RODNEY CROWELL
Diamonds & Dirt
LIME SPIDERS
Volatile
SID VICIOUS
Sid Sings (re-release)
MIKE OLDFIELD
Orchestral Tubual Bells (re-release)
SIMPLE MINDS
Life In A Day (re-release)
PETER GABRIEL
Peter Gabriel 1 (re-release)
PiL
Flowers Of Romance
TRACY CHAPMAN
Tracy Chapman
THE HIPPOS
Hippocracy
BLUE MERCEDES
Rich And Famous
PRINCE
Lovesexy
NOTHING SACRED
Let Us Prey
BOHDAN X
King Snake
PONTIAC CONSPIRACY
Cycles And Cut
WHITESNAKE
Collection
ERIC CLAPTON
The Early Collection
KLAUS SCHULZE
Dreams
IGGY POP & THE STOOGES
Metallic 2 x KO
WILLIE NELSON
The Collection
ACID REIGN
Moshkinstein
BUSINESS
Welcome To The Real World
VOIVOD
Dimension Hat Ross
THE CURE
Peel Sessions

CD

WHITESNAKE
The Collection
ERIC CLAPTON
The Collection
KLAUS SCHULZE
Dreams
LITTLE RIVER BAND
Monsoon
TRACY CHAPMAN
Tracy Chapman
RICHARD CLAYDERMAN
Celebration
PRINCE
Lovesexy
THE HIPPOS
Hippocracy
BLUE MERCEDES
Rich And Famous
ORIGINAL SOUNDTRACK
Tour Of Duty

Video

BROTHERLY LOVE
Thriller, M, CBS-Fox)
CARTOON BONANZA
(Animated, G. Disney)
CHARLEY AND THE ANGEL
(Family, G. Disney)
THE CONNECTION
(Crime Thriller, PG, CBS-Fox)
EARTH STAR VOYAGER
(Sci-Fi, PG, Buena Vista)
HIGH ANXIETY
(Comedy, PG, CBS-Fox)
HISTORY OF THE WORLD PART 1
(Comedy, M. BS-Fox)
THE LIBERATORS
(Drama, PG, Disney)
MIND KILLER
(Drama, M. Premiere)
MONEY MANIA
(Comedy, PG, CBS-Fox)
SILENT MOVIE
(Comedy, PG, CBS-Fox)
TO BE OR NOT TO BE
(Comedy, PG, CBS-Fox)
THE UMBRELLA WOMAN
(Drama, M, Premiere)
UPHILL ALL THE WAY
(Action, PG, Premier)
YOUNG FRANKENSTEIN
(Comedy, PG, CBS-Fox)

BANDWAGON

EDITED: BRYAN PATTERSON

Alesis' HR-16 an impressive alternative to the drum machine sound

Sampling has given drummers high-tech benefits that keyboard players have been enjoying for years.

But it has also bought its own set of problems. With the arrival of more and more digital beat boxes and the widespread use of electronic sound processors on stage and in the studio, it must be hard for many people to remember what an Un-miked, untreated drum kit sounds like.

That causes a definition problem. Are drum machines meant to imitate acoustic drums? Or are they a different type of beast altogether?

The problem must have struck Alesis when it designed and built the HR-16, a space-age machine that sounds more like a drum kit than a. . . . well, a drum machine.

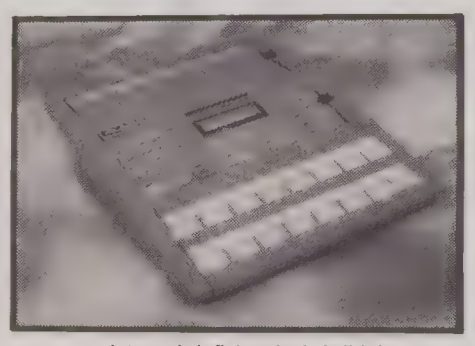
The company obviously believes there's a big market for the acoustic sound and, at around $995, has delivered an impressive alternative to the usual drum machine sound.

Alesis's long-awaited contender has 49 16-bit samples that sound remarkably like real snares and cymbals. There is a fair selection too with 10 bass drums that are strong and punchy with the right length of attack, eight snares including an old-fashioned slap that you sadly don't hear very often these days, and a host of cymbals, kicks, timbales, cowbells and congas. Even the sound of sticks hitting together (what sort of singers do you use?).

The machine's concession to processed sound is the slight amount of reverb on the samples. Not too much; just enough.

So, the price is right and the sound is great. But what else? Well to be honest, when I first clapped eyes on the box, I wasn't particularly impressed.

Working on the basis that most musical instruments that 'look' revolutionary aren't revolutionary at all (with money spent on looks to



cover up internal deficiencies), I didn't expect too much joy.

The HR-16 frankly looks like a prop you'd find on the set of Miami Vice. Fashionably grey (like Crockett's favorite jacket), the strange wedge-shaped device looks pretty flimsy as well as flashy.

The viewpoint is somewhat confirmed by the weight of the machine and the use of those spongy rubber pads that don't look as if they'd stand the test of time with some drummers I know.

But I suppose Alesis had to make some concession to keep the price below $1000.

It's when you sit down to work with the machine that your early worries diminish.

You can build up 100 patterns in real or step time. Real time is, of course, faster and also pretty easy with a bit of button pushing here and there to obliterate unwanted notes.

You can set up your own kits by assigning any voices to any pads, even to the extent of assigning one voice to all 16 if you wish.

With programmable tuning and pan, the usual quantisation, and tempo change facilities, the HR-16 operates in the same way as most drum machines.

But it has an offset rhythm device that is a great boon to creating recordings that don't sound like drum machine patterns.

Basically, this sets and beats slightly ahead or behind the basic beat. If you offset forward, you give the song a lazier, more relaxed feel. The machine also has a Swing device that also relaxes the beat.

There are also two stereo outputs, song loop facilities and a 32-character LCD that you can read clearly, even in the poor atmospheric light in the music shop.

Not so easy to read but still useful is the set of instructions hidden under a lid on the front panel of the machine.

Data can be saved either to tape or via MIDI to computer. There's no internal disk storage but what can you expect for under $1000?

Basically, the HR-16 has as bright a future as any drum machine on the market. Its collection of sounds wil be its biggest selling point.

ELECTRIC-ACOUSTIC AXE

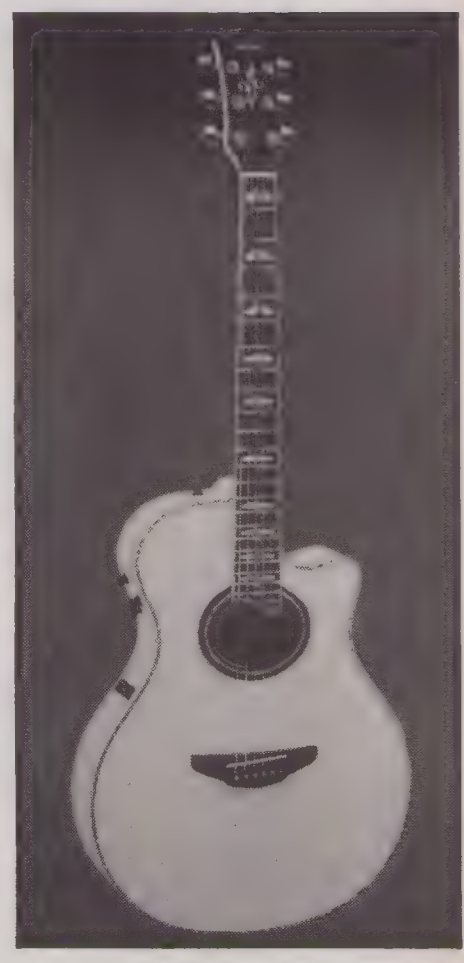
Many musicians have a soft spot for electric-acoustic guitars. There's something about the warmth of the acoustics coming through even when the instrument is played through an amp that makes them special.

Yamaha has made a late run in the guitar market with some budget to medium priced solid bodies and now there are some reasonable quality electric-acoustics worth playing.

The APX range of guitars come with two-way pick-up systems and built-in pre-amps and those click-type knobs for precise adjustment. They sell between around $500 and $1000.

Bandwagon had the pleasure of playing a white APX-20 white cutaway, a good-looker with an appealing woody sound that was apparent even before the thing was plugged in.

The character of the APX came through the amp with some full-bodied lows and clear highs. This one had a stereo output and you could position each string wherever you wished in the stereo field. That's a nice touch.



The ebony fingerboard, although nowhere near perfect, was good enough for a guitar in this class. With a bit of customising, it could be made even faster.

As a good, medium-priced working guitar, it'd be worth considering. The one we played even had a battery check LCD so you could see how much power you had left at a glance.

Drum tips from the stars

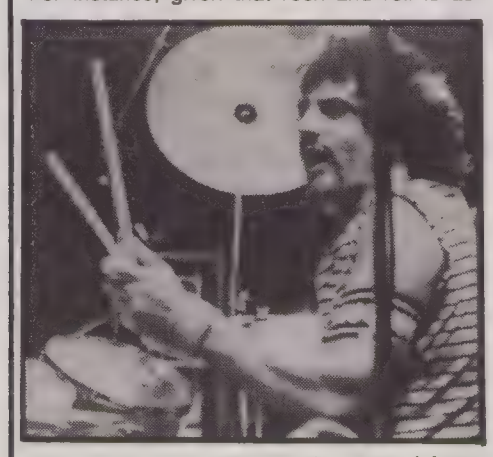
Even a drummer from the most basic or cliche-ridden bar room band could give you basic tips.

— sweat bands on your wrist will absorb perspiration that could make you lose control of your sticks.

— a headband will stop your hair getting into your eyes

— stretching before going onstage will avoid cramps and muscle pull.

But there are more complex considerations. For instance, given that rock and roll is as much a visual experience as it is audio, when does flash take over technique? If at all?



King Cobra's Carmine Appice toured here with Rod Stewart

This is also a confusing time for the beginner. Do you invest your money in electronic kits? or drum machines? or samplers? or acoustic kits?

Says Phil Collins "I think buying electronic kits just because of the fashion thing is very short-sighted. Kids should really be encouraged to buy real drums and learn how to play them."

Collins' drum partner in Genesis, Chester Thompson, has a few basic tips for the novice:

• **learn how to play** — "there are too many people around who'd rather be on MTV than being interested in mastering their instrument."

• **don't be dazzled by all the equipment around.** "It's good to learn about all the new equipment that's available. You've got to learn to operate it, but I don't think you need to spend a fortune. Use your ears as opposed to somebody's sales pitch.

"If you like the way it sounds and it's cheaper, that's fine. You don't necessarily need the super deluxe model that does a million MIDI things although you should learn to understand that stuff."

• **practise a lot.** "Listen to people you're impressed with. Listen to spaces. not just all the notes. . . Learn where *not* to play. That's very often the missing part that you can't quite seem to find. And when you play, listen to

Chester Thompson at a soundcheck before a Genesis show

yourself *with* the band. Don't just concentrate on what you're doing."

Omar Hakim, the brilliant drummer who's played with everyone from Weather Report to Sting to David Bowie and Mick Jagger to Miles Davis says that listening to a lot of different styles of music makes you a better musician.

"The basics are very important. You want to learn the alphabet before you write poetry."

Omar explains you can express yourself in a conversation by learning your grammar. The same applies to music.

"If you have a good understanding of what goes into drums and drumming, you get the reflex together so you can play the things you hear in your head. Then you don't have a problem moving around — from gig to gig or from style to style — because ultimately with drums it's getting the reflex."

But what are some of the other more idiosyncratic tips?

Contd. on Pg 28

DRUMMER
18-24 yrs required by working band.
Inf: Beatles, Hoodoos, Church
Chris
(03) 337 6382

SINGER
required for
'BLACK TOP BOOGIE'
Contact Peter on
(03) 725 5286

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WANTED
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(03) 497 4050

SINGER/SONGWRITER/ RHYTHM GUITARIST
looking for something, serious
Gary (03) 367 9853

Juke ON STAGE

Jimmy Barnes

Venue: Brisbane Expo

To say it was a 'hot' gig would be an understatement. The crowd looked exhausted even before the great man came onstage.

Much of the 13,000 had been waiting for over six hours in the blazing Brisbane sun; hundreds more had been turned away at the games at 5pm when the river stage area was declared officially 'full' by security and the police.

In the hours to show time, strong men controlling the crowd up-front were handing out sponges to the squashed first rows of people and spraying them with water to cool them down. One girl had to be carried out over the crush barrier just minutes before the lights went down.

Barnes came on ten minutes late: but once he did, the crowd forgot the heat, the exhaustion, the wait. The people were up on their feet. "It's fookin' great to be 'ere at Expo" Barnes boomed out, roaming the stage like a wild beast.

The sound was clean and very very loud (but not to the point of pain). Barnes powered freight train like through "Ride The Night Away", "Too Much Ain't Enough Love", "Working Class Man", some Chisel gems and some beloved R & B covers, delivered with a punch designed to send the listener reeling but not punching him/her out. There was a truly smoking version of "When A Man Loves A Woman", Barnes giving the sort of passioned vocals that brought a special cheer.

Barnes' strength is that he knows his capabilities and stretches them without exceeding them; he's surrounded himself with a fine band, which he generously allowed to stretch out. Tony Brock's drum solo was scintillating.

In terms of visuals, the setting was picturesque. The stage was suspended above the Brisbane River, the monorail set on a fluroescent track weaved above the crowd carrying its passengers from one end of the site to the other. Police boats and buoys bobbed on the river; the freeway and city stretched beyond. The crowd, though, went home mostly carrying memories of a sweating high energy concert.

— NICOLA ROBINSON

Pic by Nicola Robinson

Pic by Therese Schlitz

Clannad

Venue: Melbourne Concert Hall

When Clannad echo through their valley of heartfelt tradition, they could be the most beautiful place on earth.

Like a blanket of sparkling dew, nestling upon a silky green Irish meadow, their magic lies deep within a passion for homeland and heritage.

Maire Brennan's harp is the comfort of gentle morning rain, her voice a secret place where a stream caresses a bed of green and golden flowers.

It's anywhere else, but where you are.

There's splendour in the ethereal, joy in the jigs and power in the melody, as rich textures alternate between sparse fields of atmosphere and emotion.

Clannad have no definitive boundaries, building a solid bridge which spans from past century's melodies and instrumentation, to a place of contemporary feel and technology. The water below bubbles in a brew of the two extremes and places in between.

Traditional flutes, whistles, mandolins and Brennan's Celtic Harp are combined with a rich array of acoustic and electric guitars, textural keyboards, double/electric/keyboard bass and drums, building a unique tapestry, woven in isolation, bringing new forms and colours to a bland wall of musical regulations.

The set features a number of tracks from the latest *Sirius* LP, including "Something To Believe In", "Turning Tide" and the band's ode to Greenpeace "Sirius" (and the name of the organisation's flagship vessel). Clannad classics include exerpts from the *Robin Of Sherwood* soundtrack and, the theme from *Harry's Game* and the tender "Newgrange". A private and intimate excursion, Clannad ride close to your heart with all the warmth and personality of a crackling open fire and all the passion of newfound love. Clannad is a nice place to visit and you *would* want to live there . . .

— BYRON SMITH

The Fall/Soul Asylum

Venue: The Ritz, New York

A few classics of hook-crunching melodic power aside, Soul Asylum have never really been about great songs or deep meaning or pop-rock dialectic or anything else, which is why the spurious comparisons they've often received to Husker Du are wrong.

What Soul Asylum do best is riff-powered ramalambam rock, fast, furious and powerful and boy are they getting dangerously great at it.

With a new album about to be released, the set was heavy on new songs whose meanings and directions will have to be divined in calmer listening circumstances. On stage, Soul Asylum were here to wail. If main singer Dave Pirner's voice lacks range or finesse, he has learned to live within its limits and he keeps pushing back the boundaries of where his singing can go by sheer force of will. And he keeps getting pushed past those boundaries by a band that now pounds and hammers at the mythological giant Rock so relentlessly, that there is just no room for anyone, on the stage or off it, to be tentative.

The blasted guitar madness all over the place. They did it without succumbing to the coldness of modern metal overkills, without trying to embody some neo-Zep ideal, without any visible ideological programme. Soul Asylum: no axe to grind, just axes to grind.

The Fall, on the other hand, are all about ideology. It's a major miracle that a band this calculating can be so entertaining, but there it is. Even Mark Smith's patented miserable bastard persona can't take a thing away from the fact that The Fall's present incarnation is an ingenius, well-oiled machine that spins a fascinating, captivating web of noise.

With wilful cleverness, The Fall start their set at their most off-putting, with songs stripped away of all harmonic embellishments, leaving skeletons of harsh rhythm bones, set clanking around in a clumsy dance by Smith's croaking. But hey move on, adding the sweetening bit by bit, progressing to their poppiest stuff, awash in densely orchestrated guitar interjangle and brazen melodies.

Culminating, of course, in 'Victoria', by which time the punters in front of the stage are in a mad, hopping up and down frenzy and the rest of us are just glowing.

A scorching night.

— RICHARD GRABEL

The Saints/Tivoli's Last Stand

Venue: The Tivoli, Sydney

It's always sad to see any venue close its doors, particularly one where a lot of punters spent their rock and roll experiences myth-making. In years to come, we'll reminisce "remember that chick I threw up over on those beaut carpets, well, I married her".

The Tivoli was determined to go out with a bang. The stage was festooned with balloons and streamers. To be fair, to have an ultimate party, they could have had one of those Top 40 covers bands doing a set of dance numbers. They could have flown Peter Allen back so he could wringe out with that true emotion" I still call the Tivoli home".

But rather, they picked on those rock and roll buffoons The Saints, those tongue-in-cheek lads, those wink-wink boys, muttering between songs about masturbation, with their genial "hey what's the next song, anyway?" stage shuffle.

The Saints are intensely unaware of how they do what they do, they merely realise it works. Put aside the nonchalance, and you'll find that Chris Bailey's songs like "All Sold Out", "Grain Of Sand" etc display a sense of solidarity in the face of absurdity and the tragedy of life is sketched. At his most poignant he sticks a pin through a butterfly; at his ludicrous, he turns "Down To The Waterfront" into a Status Quo send-up, up-stretched guitars moving in unison.

For an encore, he returned for an acoustic set, and then burst into a series of encores that included 'Suspicious Minds", "River Deep Mountain High" etc. No, The Tivoli should have got Who-type act who'd have demolished the stage, just for good measure, but Bailey and The Saints left the punters smiling.

— SIMON MAYNARD

W.R.O.C.

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Gig Guide

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

N.S.W.

ABBEY ROAD
1 Jungle Room, Fairfield, 2 Three Swallows Hotel, Bankstown, 3 Griffith Hotel, 4 Players Night Club, Wagga
ANTHONY AND RICK
1 Cat And Fiddle, 2 Brookville Hotel, 3 Collector Tavern, 4 Moredale Hotel
AUSTEN TASHAS
31 Kingshead Tavern, 1 Pine Inn, Concord, 2 Family Village Inn, Rydalmere (arvo), 2 Bexley Nth (late), 3 Hunters Hill Hotel (arvo), 3 El Cortez Hotel (late), 4 Union Hotel, North Sydney (arvo), 4 Cambelltown RSL (late), 5 Cat And Fiddle, Balmain
AUSTRALIAN BEATLES SHOW
3 North Sydney Leagues Club, 5 Wests Leagues Club
BABY LOVES TO CHA CHA
31 All Nations Club, 1 Hotel Manly, 3 Commercial Hotel, 4 Fanny's, Newcastle
THE BACHELORS
10, 11, 12 Twin Towns Service Club, Tweed Heads
BANDANNA
3 Vauxhall Inn, 4 Bankstown RSL
BESERK SURGEONS
3 Ipswick City View Hotel
BOBBY SOX
31 Marble Bar Hilton, 3 KC's Cannonball Express
ERIC BOGLE
5 Canberra Theatre
DAVID BOND
4 Illawarra Leagues
BOP TILL YOU DROP
2 Manly Vale Hotel, 3 Belrose Bowling Club, 4 Fanny's
KEVIN BORICH EXPRESS
2 Hotel Manly, 3 Cessnock Workers
CANDY HARLOTS
1 Hopetoun Hotel
CHOO CHOO SHUFFLE
5 Commercial Hotel
COCKROACHES
31 Tamworth Workers, 1 Port Macquarie RSL, 2 Quay 1, Newcastle, 3 Mittagong RSL, 4 Dapto Leagues, 5 Penrith Leagues
CROWDED HOUSE
2, 3 Selina's, 5 Quay 1, Newcastle
CRYSTAL SET
2, 3 Selina's
DEADLY HUME
2 St. James Tavern
DIED PRETTY
4 Sutherland Royal Hotel
DIRTY WHITE BOYS
4 Collectors Tavern
THE EARTHLINGS
2 Kings Head Tavern, 3 Southern Cross Hotel, 4 Oberon RSL
EGO
4 Roxon Room, Selina's, Coogee Bay
ELEVEN ELEVEN
4 Roxon Room, Selina's, Coogee Bay
ENORMOUS HORNS
2 Revesby Roundhouse, 3 Fairfield RSL, 4 Players
EUROGLIDERS
1 Roundhouse Niteclub, Revesby, 2 Sweethearts, Cabramatta, 3 The Venue, Dee Why
THE EXTREMES
3 Sutherland Royal Hotel
F.O.O.D.
3 Hip Hop Club
FUN IN ACAPULCO
3 Local Inn
GOLD ZEPPELIN
2 Caringbah Inn, 3 Revesby Workers, 4 Banjos Bayview Tavern
HAPPY HATE ME NOTS
3 Lansdowne Hotel
HIPSLINGERS
4 Royal Hotel, Sutherland
HUXTON CREEPERS
2 Riverina C.A.E. Wagga, 3 Royals F.C., Canberra, 4 Sydney Cove Tavern, 5 Fannys, Newcastle
INSANE HOMBRES
3 Ipswick City View Hotel
BILLY T. JAMES
31, 1, 2, 3, 4, 5 Twin Towns Services Club
JOHNNY TEEN
4 Kardomah Cafe
JUMP BACK JACK
2 Lucy's Tavern, 3 Moby Dicks Surf Club, 4 Feathers Crows Nest
KIZUM
4 Roxon Room, Selina's, Coogee Bay, 2 Hotel Manly
L.A. CRUISERS
1 Marlin Hotel, 2 Sheridan Hotel, West Guildford, 3 Cambridge Tavern, Fairfield, 4 Mollymook Golf Club
THE MALEASTICK BAND
1 Bridge Hotel, Balmain, 2 Sheilas Tavern, 3 Rugby Country Club, 4 Jolly Roger, Newcastle, 5 Lucys Tavern
BOB McKINNON BAND
1 Balmain Leagues Club
MENTAL AS ANYTHING
31 Tamworth Workers, 1 Port Macquarie RSL, 2, 3 Selinas, 4 Dapto Leagues
MIDNITE MADNESS
1 Carmens, Miranda
THE MOFFS
2 St. James Tavern
THE MOURNERS
4 Hills Inn Tavern
NAKED LUNCH
4 Sydney Cove Tavern
NEV NICHOLLS
1 Balmain Leagues Club
NO MANS LAND
2 St. James Tavern
NOTHING UP THE SLEEVE
4 Hills Inn Tavern
PINKSLIPS
31 Kardomah Cafe
THE PRANKSTERS
2 Sutherland Royal Hotel, 3 Cambridge Tavern, Newcastle, 4 John Macarthur Hotel, Wagga
PUBLIC ENEMY
5 Sutherland Royal Hotel
ROARING JACK
2 Sandringham Hotel, Newtown, 3 Harold Park Hotel
SECRET KUVES
4 Hills Inn Tavern
7 DAY WEEKEND
3 Penrith Leagues Club
THE SHAKERS
3 Engadine Hotel
SHRINKING VIOLETS
31 Hilton Hotel, 3 Cambridge Hotel
SKOLARS
3 New England University
SPACEMEN
5 Leprechaun Hotel
STOP THE CAMERA
3 Palais, Newcastle, 5 Connections, Penrith
STORMY MONDAY
4 Penrith Leagues Club
SUMMERHOUSE
2 Sutherland Royal Hotel
SWING SHIFT
3 St. Marys Band Club, 4 Hawkesbury Sports Centre
T.N.T.
2 Scandals Night Club, Cambelltown, 3 Banjos, Gladesville, 4 Carringbah Inn
TOKYO ROSE
3 Lithgow Workers Club
WEDDINGS, PARTIES, ANYTHING
2 After Dark Room, 3 Hills Inn, 4 The Venue
VEGIMITE REGGAE
2 Quay 1, Newcastle
VICIOUS KITES
31 Hilton Hotel
WHITE CROSS
3 Cambridge Tavern, 4 Lansdowne Hotel, 5 Kardomah Cafe
WILD KINGDOM
1 Hopetoun Hotel
XANTHE
1 Marino Tavern, 2 Hunter Hill Hotel, 4 Marrackville RSL
JOHN PAUL YOUNG
3 Rooty Hill RSL
THE ZIPS
2 Roundabout, Hurstville

Victoria

AMPIPOISON
1 Queens Arms Hotel
SIG ANDERSON
2 Tudor Inn, Cheltenham, 5 Lincolnshire Arms Hotel, Essendon
ANGEL WHITE
3 Bell St. Rock
APE THE CRY
3 CUB Club, Collingwood
ASTRO'S
3 Ferntree Gully Hotel
AXE & SAX
4 Sandown Park Hotel, Noble Park
BAD REPUTATION
1 Riverside Hotel, Richmond
GREG BANKX
30 Ferntree Gully Hotel, 31 Palace Hotel, Camberwell
BIG SECRET
3 Swan Hotel, Richmond
BIRDS AND SOLDIERS
1 Riverside Inn, Richmond
BLUE RUIN
30 Inflation (upstairs), 3 The Palace, 4 Barwon Club Hotel
THE CALL BOYS
2 Wool Exchange Night Club, Geelong, 3 Memphis Club, Sentimental Bloke Hotel, Bulleen, 4 Central Club Hotel, Richmond
JOE CAMILLERI AND THE BLACK SORROWS
1 Star Hotel, 2 Zanie's, 3 "Music Station"-Central Club Hotel, 4 Forresters Arms
CINDY BOAST
31 Ferntree Gully Hotel, 3 Belmont Hotel, Belmont, 4 Palace Hotel, Camberwell
ERIC BOGLE
31 Wonthaggi Union Community Arts Centre, 1 Warragul West Gippsland Arts Centre, 2 Traralgon Community Arts Centre, 3 Euroa Town Hall, 4 Albury Civic Centre
BONNIE & CLYDE
2 Eltham Hotel
IAN BROADBENT
2 The Green Room, Regent Hotel
SCOTT BUCHANAN
2 Wayside Inn, Sth. Melbourne, 3 Bush Inn Hotel
NELSON CAMILLE
3 Harp of Erin Hotel, Kew, 4 Commercial Hotel, Mornington
CARBON 14
4 Somerville Hotel
CARMEN SUITE
3 Bell Street Rock, Preston, 4 Scoresby High School (Rage Without Alcohol)
JO CARR
3 Swan Hotel, Richmond
THE CARROT FARMERS
4 Post Office Hotel, Coburg
RUTH CATZ
2 Forresters Arms, 4 Skinny Dog, Kew
THE CHABOOGIE BROS
2 Town Hall Hotel, Sth Melb, 3, 4 Vic Hotel, Yarraville
CHICK PARIS QUINTET
1 Stockdale Hotel, Carlton, 3 The Reef Restaurant, Melbourne
CRAIG BOWEN
4 Bush Inn Hotel
CARMEN SUITE
3 Bell St. Rock
THE COMPLETE AND UTTER BARSTOOLS
5 Riverside Hotel, Richmond
PETER CUPPLES
3 Pelican Club, 21st Century Club
CUTTY SARK
2 CUB Club, Collingwood
DEAD LEGENDS
2 Skinny Dog, Kew
DEJA VU
2 Falcons Nest, Nth Melb, 3 Westside, Laverton, 4 Altona Workingmans Club, 5 The Roxy, Sth Melb (arvo)
DE JENIRO BLUES
2 Tok H, Toorak, 4 Cleos, Sentimental Bloke Hotel, Bulleen
DOUBLE TROUBLE
3 Roxy Hotel, Sth Melb
DR. ZEUSS
1 Corner Hotel, Richmond
DUST ON THE BIBLE
4 CUB Club, Collingwood
DYNAMIC DUO
3 Sandown Park Hotel
THE EGYPTIONS
3 Hydehurst Hotel, Hydehurst
TOMMY EMANUEL
31, 2 Limbo's
ENNISBRAE
4 Elsternwick Hotel
FATAL SHOCK
4 Moreland Hotel
THE FAMOUS 5
4 Barrel Club, Geelong
MARTY FIELDS
30, 1 Green Room, The Regent Hotel, 2 Bush Inn Hotel
FIRST ISSUE
4 Moreland Hotel
FOXY
3 Dorset Gardens Hotel, Croydon
THE FRENCH LETTERS
2 Central Club
GO BETWEENS
4, 5 Corner Hotel, Richmond
THE GRAND WAZOO
1 21st Century Dance Club, Frankston, 3 Smith St. Bar & Bistro, 4 Flower Hotel, Port Melb
DAVE GRAY
30 The Atrium Lounge, The Regent Hotel, 3 Bush Inn Hotel
EVERY MAN AND HIS DOG
3 Union Hotel
GET OFF THE CAT
1 Zanies, 2 Cramers, 3 New Boundry, East Melbourne, 4 Palace, St. Kilda
GUILTY AS CHARGED
1 Riverside Hotel, Richmond

CONCERT TOURS

THE ANGELS
June 8 ,9, 10: Enmore Theatre, Sydney
June 16, 17: The Palais Theatre, Melbourne
June 24: Thebarton Theatre, Adelaide
July 2: Perth Entertainment Centre
July 16: Festival Hall, Brisbane

JAMES REYNE/BOOM CRASH OPERA/ NOISEWORKS/CHANTOOZIES
July 3: Melbourne Sports & Entertainment Centre
July 9: Sydney Entertainment Centre
July 11: Brisbane Entertainment Centre

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Gig Guide

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

FRANKIE BALL
4, 5 The Met, Nth Melb
COLIN HAY
1 Velvet's Night Club, 3 Ferntree Gully Hotel, 3 Golf View Hotel, 4 Caledonian Hotel, Wonthaggi

THE HENGE
3 Bell St. Rock
JON HOLLAND
31, 4 Regent Hotel, City, 1, 2 Ferntree Gully Hotel, 3, 4 Zacs Restaurant, 5 Dava Hotel, Mt. Martha
BRENDA HORIN
1, 2, 3, 4 The Atrium Lounge, The Regent Hotel
ANDREW HOSKING
2 Palace Hotel, Camberwell, 3 Dava Hotel, Mt. Martha
THE HYBRID
4 Post Office Hotel, Coburg
THE IMPOSSIBLES
4 Tottenham Hotel
INCREDIBLE PENGUINS
2 Nicabellas, 3 Mentone Hotel, 4 Edwards Tavern, 5 Sandbelt, Moorabbin

INDIAN SUMMER
2 Lazar Melbourne, 4 Gina's, Carlton
INNER SECRETS
3 Moreland Hotel
PETER JACKSON
4 Cocktail Bar, Underground
GERRY JAMES & THE CHOCOLATE FACTORY
30 Albion Hotel, 1 Richmond Club Hotel, 2 Edinburgh Castle, Brunswick, 3 Swan Hotel, Richmond, 5 Riverside Inn
KIA KAHA
3 Casablanca Niteclub, St. Kilda
KILLJOYS
2 Perserverance Hotel, 3 Queens Arms Hotel
LADY IN A JAM
3 Shoppingtown Hotel, Doncaster
THE LANTERNS
30 CUB Club, Collingwood
LONELY BOYS
1 Edwards Tavern, 2 Tankerville Arms, 3 Intrepid Fox Tav, Sth Melb, 4 Riverside Inn
LUNA-C
5 CUB Club, Collingwood
ANDY LUTZ AND ELECTRIC COMPANY
4 Ashley Hotel, West Footscray
BRIAN MANNIX
3 "Bell Street Rock", Olympic Hotel, 4 Scoresby High School Hall
THE MARNIES
2 Central Club
PETE MARWICK
3 Village Bell Hotel, St. Kilda, 4 Eltham Hotel, Eltham
PERRY MASON AND THE SUSPECTS
3 Benson's Tavern, Richmond
MASS CONFUSION
4 Moreland Hotel
MATAHARI
4 Survival Reggae Club
MAYBE AN OMEN
3 Cricketers Arms Hotel

HUGH McDONALD
1 Coach & Horses Hotel, Ringwood
RUSSELL MORRIS
4 Riversdale Hotel, Richmond
THE MARGARET MORRISON QUARTET
31 The Green Room, The Regent Hotel
MUNSTER TERRACE
1 Shoppingtown Hotel, Doncaster, 3 Kellys Hotel, Cranbourne, 5 Barwon Club Hotel, Geelong
NEO CLASSIQUE
1 Footscray TAFE (lunch), 4 Royal Mail Hotel, West Melbourne
NEW FRONTIER
3 Skinny Dog, 4 Star Hotel
NOTHING SACRED
4 Moreland Hotel
ODOLITES
3 Queens Arms Hotel, 4 Perserverence Hotel
OLYMPIC SIDEBURNS
3 Old Greek Theatre
OSCAR LIKES IT
30 Zanie's
PAINTERS AND DOCKERS
3 Dorset Gardens Hotel, 4 Continental Hotel, Sorrento, 5 21st Century Dance Club
PARTY ANIMALS
30 Corner Hotel, Richmond
RAM
3 Riverside Inn, Richmond
RECOMMENDED DOSE
4 Royal Hotel, Ferntree Gully
RICK O'SHEA AND HIS CRUMMY COWBOYS
5 Terminus Hotel, Abbotsford
PHIL PARA AND THE PERSUADERS
1 The Esplanade Hotel, St. Kilda, 2 Central Hotel, Brighton, 3 Tankerville Arms, Collingwood, 4 Richmond Club Hotel (arvo), 5 Riverside Inn Hotel, Richmond
BRENT PARLANE
30 Royal Derby Hotel, Fitzroy, 1 Sporting Tavern, Ballarat, 4 Riverside Inn (late), 5 Golden Gate Hotel (arvo)
BRENT PARLANE BAND
2 Harp Hotel, Kew, 3 Golden Gate Hotel, South Melbourne, 4 St. Andrews Hotel
PRESSURE COOKER
2 Royal Hotel, Mornington, 3 Station Tavery & Brewery, Prahran, 4 Portsea Hotel
RAM
3 Riverside Hotel, Richmond
R.D.O.
2 Sandbelt Club Hotel, Moorabbin, 4 Sylvania Hotel, Cambellfield
REAL TIME
2 Ferntree Gully Hotel, 3 Knox Club, Wantirna
THE REPTILES
3 Old Greek Theatre
ROCKET '88
3 Riverside Hotel, Richmond
RUNNING BEARS
3 The Met, Nth Melb

SCARY BILL
Great Britain Hotel
SCAT
Benson's Tavern, Richmond
SCRATCH BAND
3 Sydenham Hotel, Richmond
SEA STORIES
2 Mentone Hotel, 4 Perserverence Hotel, 5 Corner Hotel, Richmond

NEIL SEBASTIAN
3 Benson's Tavern, Richmond
SHARKS
4 Village Green Hotel
SHEKOTO
3 Moreland Hotel
SINK OR SWIM
1 Skinny Dog, Kew
SONS OF FRED
1 Corner Hotel, Richmond
SOUDAN
3 Riverside Hotel, Richmond
GEORGE SMILOVICI
1 Forresters Arms Hotel, 3 21st Century Dance Club, Frankston, 4 The Palace, St. Kilda, 5 The Underground
SPANIARDS
3 Skinny Dog, Kew
SURVIVAL
2 Dingley Hotel
TELLTALE
1 Corner Hotel, Richmond
THANKS FOR THE FISH
31, 1 CUB Club, Collingwood, 2 Queens Arms Hotel, St. Kilda
THE TIDE
2 Corner Hotel, Richmond
TIGRESS
3 Lyndhurst Club, 5 Pier Hotel, Port Melbourne
TIMES TWO
4 Roxy Hotel, Sth Melb
TROUBLE IN MIND
3 Old Greek Theatre
TURBO LUV NUNS
3 Star Hotel, 4 Village Green Hotel
TWO'S A CROWD
3 Devonshire Hotel, Brighton
TWO TIMERS
5 The Regent Hotel, City
TEMPLE OF DOOM
4 Intrepid Fox Hotel
UP ALL NIGHT
2 Royal Derby Hotel, Fitzroy
VACATION IN HARLEM
3 Old Greek Theatre

THE VINCENTS
2 Riverside Hotel, Richmond
VIRGIN SOLDIERS
1 Riverside Inn, Richmond
VORTEX
4 Brickmakers Arms Hotel, Essendon
UNINVITED GUESTS
2 The Met, Nth Melb
WARNER BROTHERS
3 Riverside Hotel, Richmond
WHO CARES?
4 Post Office Hotel, Coburg
WHOLE DAMN THING
2 Corner Hotel, Richmond
WINTER GARDEN
3 Old Greek Theatre
LARRY WEEMS AND THE KKK'S
2 Casablanca Niteclub, St. Kilda.
WILBUR WILDE
2 The Tok-H, Toorak, 4 Blue Light Disco, Target Car Park
ANDY WILLIAMS TRIO
1 Station Tavern, Prahran, 5 Tigers Head Hotel, North Melbourne
BRIAN WOOD
31 The Atrium Lounge, The Regent Hotel, 3 Eltham Hotel, Eltham
WORLDS AWAY
30 Tankerville Arms Hotel, Fitzroy, 5 Spyhole Hotel, Fitzroy
X
3 Corner Hotel, Richmond
ZZAZZ
1 Bayswater Hotel, 2 Trakkers, Sth Yarra

Sth. Aust.

THE BACHELORS
2, 3 Le Rox
BANSHI
31 Grenfell Tavern

THE BLOKES
30 La Cantina
BONNIE & LYONS
31 Lennies Tavern
DIRTY PIERRE
4 La Cantina
THE FABULOUS CASUAL T'S
1 Griffins Head Tavern
FAULTLINE
2 Grenfell Tavern
GET SMART BAND
2 Griffins Head Hotel
JOE FISH AND THE CHIPS
4 Grenfell Tavern
VINCE JONES
310, 31, 1, 2 Club Foote
KYM TILL
31 Fest Centre/Piano Bar
LADYSMITH BLACK MAMBAZO
31 Thebarton Theatre
CATHERINE LAMBART BAND
3 The Venue
MUTANT LOVE YABBIES
4 The Venue
ROB AND JOHNNO
30 Lennies Tavern, 2 Arab Steed Hotel
THE STORM
3 La Cantina
URBAN LOVE SONGS
30 Century Hotel
VERTICAL SMILE
31 Royal Admiral Hotel
VIRGIN SOLDIERS
3 New Century Hotel, Adelaide, 4 New Century Hotel, Adelaide

Queensland

THE AARDVARKS
1 Newnham Hotel, 3 Mansfield Tavern, 4 Captain Cook Tavern
ANGRY PENGUINS
5 Patch Entertainment Centre

CAPT AND GASP
4 Patch Entertainment Centre
CHOIRBOYS
31 The Playroom, Cairns, 1 Dalrymple Hotel, 3 Mt. Isa
THE CONVERTIBLES
1 The Speakeasy, 2 Wall Street Night Club, 3 Alices' Rock Cafe, 4 Princess Theatre, 5 St. Pauls Tavern (arvo), 5 Alices' Rock Cafe (night)
CROWDED HOUSE
4 World Expo '88
DIVINYLS
3 Mansfield Tavern
EUROGLIDERS
4 Expo '88
INSANE HOMBRES
4 Generator, Surfers Paradise
ED KUEPPER AND THE YARD GOES ON FOREVER
3 The Patch, 4 Mansfield Tavern
MIRRAH MIRRAH
2 Mansfield Tavern
NEIGHBOURHOOD UNIT
1 Melbourne Hotel, 3 Bonapartes Hotel, 5 Transcontinental Hotel (early), 5 Cafe Neon (late)
REAPERS
4 Generator, Surfers Paradise
SKOLARS
4 The Move Club, Brisbane, 5 Villa Noosa
THRUST
4 Generator, Surfers Paradise

West. Aust.

EUROGLIDERS
30 The Stadium, Wembley

INTERNATIONAL TOURS

RICHARD CLAYDERMAN
May 31: Melbourne Concert Hall
June 1: Melbourne Concert Hall
June 2: Melbourne Concert Hall
June 4: Adelaide Convention Centre
June 5: Launceston International Velodrome
June 6: Canberra Bruce Stadium
June 7: Brisbane Entertainment Centre
June 9: Sydney Entertainment Centre

THE BAND
June 1: Seagulls, Gold Coast
June 2: Byron Bay Arts Factory
June 3: Festival Hall, Brisbane
June 5: Cairns, Kuranda Amphitheatre
June 8: Performing Arts Centre, Darwin
June 10: Thebarton Theatre, Adelaide
June 13: The Palais, Melbourne
June 15: Enmore Theatre, Sydney

LADYSMITH BLACK MAMBAZO
May 30: Canberra Theatre, Canberra
May 31: Thebarton Theatre, Adelaide
June 1: Festival Theatre, Perth

LEO SAYER
July 25, 26, 27, 28, 29, 30: Hilton International, Sydney
August 1, 2, 3, 5, 6: Hilton International, Melbourne
August 10, 11, 12, 13: Hilton International, Adelaide

JOHN DENVER
June 1: Festival Theatre, Adelaide
June 4: Bruce Indoor Stadium, Canberra
June 6: Expo Royal Command Performance, Brisbane
June 7: Entertainment Centre, Melbourne
June 11: Velodrome, Launceston
June 12: Entertainment Centre, Perth
June 14,15: Entertainment Centre, Sydney

WHITECROSS
June 3: Woodville Town Hall, Adelaide
June 3: Harvest Christian Centre, Melbourne
June 4: Hordern Pavillion, Sydney

THE FUREYS & DAVEY ARTHUR
June 1: Vinegar Hill Woolshed, Rouse Hill
June 2: Canberra Labour Club
June 3: Dapto Leagues Club, Sydney
June 4: Parramatta Cultural Centre, Sydney
June 5: Melbourne Concert Hall
June 6: Battai Barn, East Maitland
June 7,8,9: Twin Towns Services Club, NSW
June 10: Rockhampton Pilbeam Theatre
June 11: Townsville Civic Centre
June 12: Kuranda Amphitheatre
June 13: Alice Springs Araluen Arts Centre
June 14: Darwin Performing Arts Centre
June 16: Hobart Tasman Hall
June 17: Launceston Princess Theatre
June 18: Ballarat Civic Hall, Vic
June 19: Melbourne Concert Hall
June 20: Warrnambool Performing Arts Centre, Vic
June 21: Shepparton Town Hall, Vic
June 22: Geelong Ford Theatre, Vic
June 23: Sydney Town Hall, NSW
June 24: Adelaide Opera Theatre
June 26: Perth Concert Hall

BANDWAGON

EDITED: BRYAN PATTERSON

Contd. from Pg 24

• Y&T's Leonard Haze plays with two different sticks. "I'm right handed, so I'll play a little stronger with my right hand. I'll use a Dean Markley 2S in my right hand. This usually strikes the hi-hat and th right cymbal. The tip is thinner than the one in my left hand, which is a Fibe 2B-H marching band stick.

"It's got an unusual shape — it's a little fatter before the ball of the stick, and it's indented and it fattens out on the tip again. So on my snare it's like using the butt end of the stick, while I can still get a lighter attack on the right cymbal."

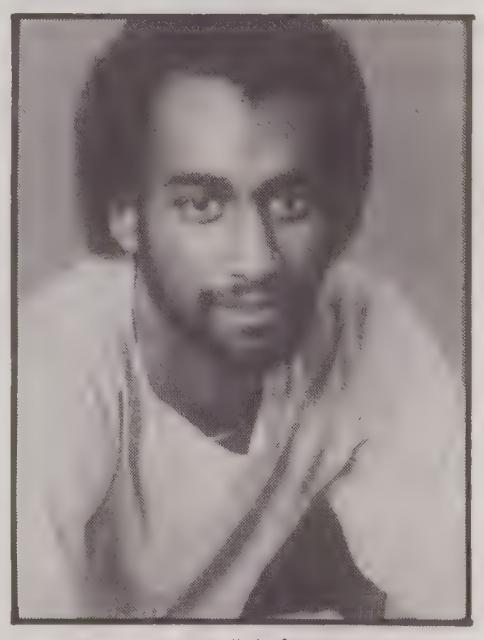
STICK CONTROL

A lot of heavy rock drummers prefer to use the butt end of the stick. However because you're using the thinner end of the stick, there's a great chance of slippage.

Vinne Appice of Dio gets his roadie to get a really rough file and cut a 90-degree angle into the tip. "It's a bit rough on the hands but after a couple of gigs it doesn't bother me. When I sweat I don't have to worry about losing my sticks."

His brother **Carmine** uses custom sticks which have double butt ends. He also swears by an application called New Skin. "It's a plastic coating that you cover up with band aids. It makes the skin harder, prevents blisters and gives me a firmer grip on my sticks."

Note Rikki Rockett's stick twirling technique



Omar Hakim: walk before you run

Ian Paice of Deep Purple was one of the first to use leather gloves in addition to sweat bands. The gloves are specially treated not to crack when he sweats.

Others use Stick 'Em spray (or similar brands) which you can buy at sporting goods stores. Tennis players use them to stop their racquets spinning out of their hands. One disadvantage is that when you break a stick midsong, it's hard to get out of your glove.

If you're caught without the spray, a mixture of Coca-Cola and honey which you blow-dry on to your sticks can work, but it's a very messy operation.

If you do lose your stick, you can cover yourself with several stick trays conveniently located at arms length.

Stryper's Robert Sweet tries a new way. He drills holes at the bottom of his stage so he can have sticks poking out in key places "so I can grab 'em more easily when I break or lose a stick".

STICK TWIRLING

Stick twirling is almost basic for rock and rollers. Keith Moon and Rob Hirst probably are the best exponents of the style. *Poison's Rikki Rockett* is also a very good stick spinner.

He says: "One important thing I do when I twirl my sticks is to keep riding the kick drum. This way, if I twirl and miss, the kick will cover up the missed beat and it won't sound so bad.

"There are a few ways of twirling sticks. One way is where it actually goes down through all four fingers.

"Another way is where you flip it around your fingers. Another way is when you twirl it between the two fingers like it's a baton — that's what I do live. It's not really a fake one,

Dio's Vinnie Appice (third from left) takes a bow with the others

it's more of a twirl than, as opposed to a spin. You hold the stick between the index and middle fingers. You actually try to get a wide figure eight, a gyrotype motion like you're mixing something in a bowl. This is the best way to do it, because you can keep it going for an hour and it looks the coolest."

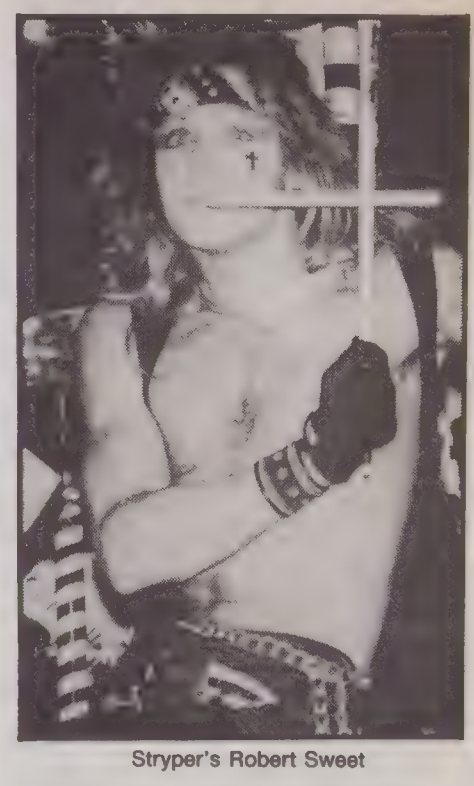
ENERGY LEVELS

Obviously when you're in control of the rhythm, it's your responsibility to ensure you're in peak form. Most top drummers do aerobic exercises to help with their endurance. Some don't lift weights, saying it makes them stiff.

Diet has a great deal to do with maintaining peak energy levels. Drummers don't burn off food like guitarists who run around the stage.

Do Re Mi's Dorland Bray says that eating too close to show-time can result in massive stomach cramps.

The rule of the thumb is to eat a sandwich or salad about three hours before going onstage.



Stryper's Robert Sweet

You then have a hearty meal afterwards.

Carmine Appice notes "you should eat energy food. I try to eat stuff like pasta or rice because of the starch and cabrohydrates. It gives me the energy to really put out."

Most drummers, even those in bands with 'wasted' images agree alcohol and drugs have no place in co-ordination. You need a clear head to get that quick body/mind co-ordination. Drinking merely throws your timing off.

Sleep is important. Obviously it's hard if you're holding a day job as well, or travel a lot. The answer is to use your common sense and grab snatches of sleep. . . on the tour bus, at soundcheck, in the dressing rooms. . . .

Building up foot strength is important, to maintain a smooth consistent bass drum pattern.

Says **Bobby Blotzer of Ratt:** "I have an abstract foot technique. My foot moves from right to left, right to left, back and forth all the time. What I do to strengthen my feet is concentrate on 16th-note fills. I'd also tell people to work out with those sand weights — the ones you wrap around your ankles. Use 'em when you rehearse, because it will develop your foot strength and in turn foot speed."

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Bon Jovial

I was slightly dismayed and annoyed to read recently that Jon Bon Jovi is sueing the writers of Belinda Carlisle's "Heaven Is A Place On Earth".

Sure there are similarities (and Jon must retain his artistic integrity so to speak) but apart from the fact that he probably has more money than he knows what to do with, one could hardly call his band, musically very original.

Just listening to Bon Jovi's last album its quite obvious to the ear that most of the songs have been played with different lyrics and titles. I mean, if I was related to the great Phil Lynott, I'd be spitting chips about "Wild In The Streets", "The Boys Are Back In Town", eh Jon? You'd see a different light if someone tried to sue you for plagiarism 'Do Unto Others, My Boy'.

Peter Durkacz
Swan Hill, Vic.

PS. If after reading this Jon, you try and sue me for libel, it won't work. I ain't got a brass razoo.

Indie chart compiling

Being a regular reader of your magazine I have recently been confronted by, what I feel, is a large discrepancy in your independent charts.

This discrepancy in question being the chart position of an album titled *Warring Tribes* by Melbourne band 13 At Midnight.

I consider myself to be reasonably aware of the current independent music scene, and I associate with many friends who have diverse music tastes (everything from The Wreckery to Michael Jackson). It concerned me, given the chart success of this band, that none of them have ever seen or heard the band — let alone purchased the album. Yet it continually gains a position every week on your chart.

Their position is particularly odd when you consider that it is an Australia-wide chart, and after careful study of the Gig Guide and back issues of *Juke* I discovered that the band, 13 At Midnight, are yet to tour interstate. And even their Melbourne gigs are few and far between.

I now find it hard to believe that the *Juke* independent charts have any credibility at all, and this also casts doubts over the legitimacy of all your other charts.

I must add that I hold no malice towards 13 At Midnight. I merely use them as an example.

Tim Brookes
Glenferrie, Vic.

PS. If you decline to print this letter it will verify the truth in my accusations.

• I guess the best way to approach your letter is to explain the actual procedure I use in compiling the weekly alternative chart. When the Editor of this magazine approached me to start a regular chart, we both felt that the obvious, most accurate way of gauging the current state of alternative record sales was to speak to the various stores around Australia. I tally-up the results by a frequency count of each record sold in a given week. So what you, and other readers of JUKE see each week is a reflection of those sales.

(I should add here that such a method explains why certain records may reappear after several weeks of absence, such as The Sugarcubes and Mass Appeal. If sales are reignited — due maybe to further public radio exposure, a recent tour, or word of mouth — tan in all fairness they're represented again).

But this procedure also had its faults — and this is where your query comes into it. Obviously, independent records sold at places like Waterfront, Missing Link or Au Go Go for instance, would be quite different to those independent records sold at chain stores such as Brashs and Jetts. This explains the appearance of a band like 13 At Midnight. Although stores like Waterfront may not sell records by bands like 13 At Midnight, or 87 Fat Girls, the likelihood of them being sold in stores like Jetts and Brashs is not so remote, simply due to the type of clientele those stores attract and cater for. (The question of a record's distribution comes into this argument, too).

So if Jetts or Brashs tell me that 13 At Midnight have been selling well, then they're given their due position on the chart. I could use the same argument with a band like Mass Appeal or Cosmic Psychos. The chances of their records being best sellers at Brashs is ever so unlikely. Not because of the music style (that's a different argument all together) but because shoppers at those stores would probably never have heard of them!

Finally, regarding the frequency of local and interstate gigs — one thing I've learnt since taking on this job is that a band doesn't necessarily have to have its name constantly in the gig guides to sell records. Take the case of bands like Thurst and Space Juniors. Until a few months ago, I'm sure many followers of Australia's Independent music scene wouldn't have heard of these relative new recorded bands. But they've managed to release their respective records, which also happen to be selling. There's a stage in every band's career where people "have never seen or heard" of them — you have to start somewhere.

Like you, "I consider myself to be reasonably aware of the current independent music scene" — writing about it for 6 years and regularly presenting Australian Independent music programs on 3RRR-FM — and there will always be bands that are new to our ears, waiting to be "discovered". I hope this clarifies what you viewed as "a large discrepancy". The alternative chart is legitimate. The last thing I'd ever do is misrepresent Australian Independent music. I have been passionate and dedicated to it for years and I'm not about to start lying to myself, let alone the public.

Mara Smarrelli
Alternative Music Chart

Negative vibes

Ian Shelley of Brisbane's letter was such a negative one that I felt I had to put pen to paper. It seems to me that every generation has its share of whingers who look at "the good old days" for their kicks.

When The Beatles emerged in the '60s, there would have been those tedious bores who damned them, and yelped for the "good real music" of Chuck Berry and Jerry Lee Lewis. In the early '70s, it was a common complaint that the bands of the time (Creedence, Led Zeppelin, Sweet, T-Rex etc) were "not a patch" on the 60's acts and that the '70s was "a barren time" for pop.

By the late '70s, you could sense poeple wanting to leap off tall building screaming "pop's getting worse, why can't it be like it was in the early '70s".

Good grief, Shelley. In the mid-90s, people are going to look back and say "hey, why can't we have bands as great as INXS and Crowded House and The Police".

No doubt, Ian Shelley will be among them, whinging about the "good old days".

Why not appreciate what you have now, and see the good in it? As Roy Harper once said "those that know what they're doing, do it. Those that aren't that good, try harder. And then there's those who don't know anything about it, that just criticise".

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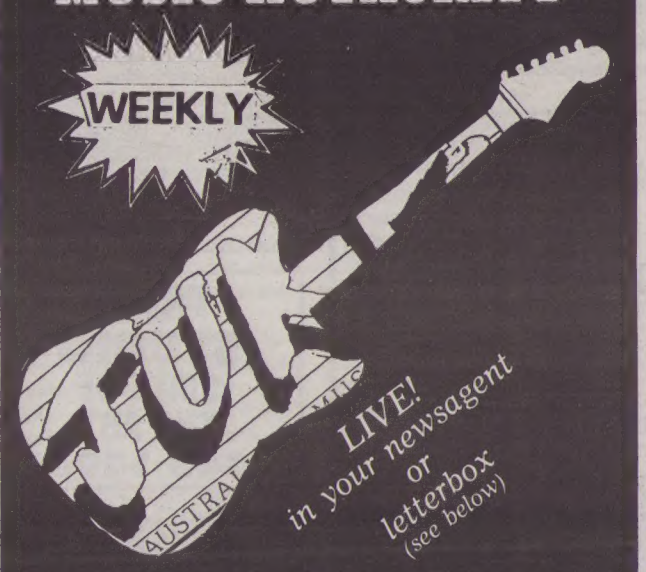

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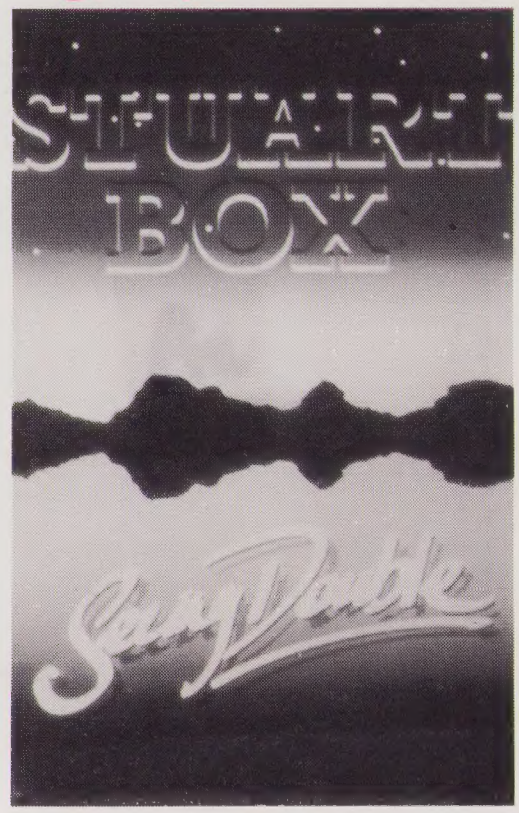

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